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ABSTRACT

This manual is intended for use by adopters or adapters of a media-oriented arts and humanities program designed to train teachers in the techniques of humanizing the general curriculum. It contains lesson plans for grade eight that are geared to the curriculum areas of language arts, mathematics, science, and social studies. The art areas covered in the plans include art, music, drama, writing, poetry, movement, and film. Each plan contains the lesson's title and objectives, the equipment and materials needed, and a lesson scheme offering teaching techniques. (FL)

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Project MOPPET

(Media-Oriented Program Promoting Exploration in Teaching)

An Eighth Grade Humanities Program
Woodbridge Township School District
Woodbridge, New Jersey

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TEACHERS' MANUAL OF LESSONS FOR EIGHTH GRADE
and Supplementary Lessons for Seventh Grade

(A compilation of eighth grade lessons which will form part of a junior high school humanities curriculum.)

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We wish to extend our appreciation for their hard work and support to the personnel of the New Jersey State Department of Education Title III/IV-C Office for Program Development and to the Department of Curriculum and Instruction.

An examination of this manual will reveal that a great many teachers were involved in the development of the lessons. In a broad sense Project MOPPET has always been a group effort to which a large number of teachers, principals, and administrators of the Woodbridge Township Schools have contributed in one way or another. This pattern is continuing in the junior high schools.

FRONT AND BACK COVERS

Covers were taken from paintings made in MOPPET classes. The front cover was painted by Paul Evanko. The back cover was painted by Dean Kovalewich.

FOREWORD

Project MOPPET (Media-Oriented Program Promoting Exploration in Teaching) was originally conceived as an arts and humanities program that would be built from kindergarten upward in a systematic manner. This procedure corresponds to the best thinking on such program development, although few school systems have been in a position to construct a program in this manner. In this respect Woodbridge has been fortunate in that the developmental funds have been supplied by Title III/IV-C of the Elementary and Secondary Education Act of 1965.

The K-6 program was developed in the 1970-73 school years. This eighth grade manual was developed during the second and third years of a three-year developmental period extending from 1973-74 through 1975-76. A manual for the ninth grade will be completed by the end of the 1975-76 school year.

The purpose of this manual is to help teachers get more humanistic education into the curriculum. Ideally it is hoped that each teacher will do all or most of the lessons for his/her grade level, as well as whatever adaptations, extensions or independent creations that might be suggested by these lessons. Realistically, however, we recognize that such comprehensive usage involves difficulties for the teacher in regard to materials, equipment, etc. It is likely, therefore, that the

individual teacher will at first be quite selective in choosing lessons and will gradually increase the range of lessons as he/she gains expertise.

Our experience has shown that the greatest benefits have occurred in those children who have experienced the largest number of MOPPET lessons. But it has also been noted that some exposure is better than none. Consequently, we encourage teachers to use as many lessons as they can reasonably handle and not to worry about lessons they cannot do. In this regard, it should be kept in mind that this manual is not intended as a rigid curriculum that must be methodically followed.

The format for the lesson is simple:

Curriculum Areas/Art Areas

Grade

Title

Objectives

Equipment

Materials

Lesson Scheme

This format is used to systematize the lessons so that teachers can easily scan them to familiarize themselves with the contents. When selecting a lesson, they may decide to modify the lesson or materials to conform to their own situations or conceptions. For that reason we feel that these lessons should be viewed as prototype lessons--they will

work as presented here, but we hope they will also serve to motivate teachers to make further explorations on their own.

MOPPET is interdisciplinary in concept in that various areas of the curriculum are consciously drawn upon for subject matter for lessons. In this context the arts are not viewed solely as ends in themselves but are utilized as avenues to perceive and communicate in different ways. Thus, the individual student can find means for individual expression--even amidst subject matter that would not ordinarily interest him/her as generalized facts or information.

Media is deliberately brought into lessons as a means of giving more varied dimension to the lessons. It is becoming a generally accepted fact that some students learn more readily from visual presentations than from print or the spoken word. It is also becoming understood that students generally retain information better if they receive it through a variety of sense avenues. Thus, media is integrated into the lessons as a means of extending the range of resources available to the teacher to reach students in more varied ways.

The lessons do not require a particularly large range of equipment. Projectors used are: 16mm sound film, 8mm film, 8mm silent loop, overhead, slide, and opaque. Still camera, 8mm silent film camera, Ektagraphic Kit, cassette or reel tape recorder, and record player complete the list of equipment used. No particular brand is advocated, but

we have found that the standardization of brands and models throughout a school system aids greatly in solving such problems as teacher familiarity, interchanging of equipment between schools, maintenance, and repair.

One exception in the matter of brand identification must be made. Teachers will want to know why two or three slide projectors are suggested in some of the lessons. The Kodak Carousel Projector with automatic focus makes it possible for one person to remotely control as many as three of these machines simultaneously. The projection screen problem for such multi-image presentations can be solved by using a blank wall or large sheets of white paper taped to a wall. Such panoramic presentations have the effect of simulating a new environment, and the motivational advantages of such an approach richly reward the teacher for the extra difficulty involved; however, it should be remembered that the lessons can be effectively taught using one machine at a time.

It is quite likely that teachers will run across lessons and ideas in this manual that are already familiar. Actually, no claim is made that these lessons are new or unique. What this manual does, basically, is save teachers the untold hours it would take to collect such a large variety of arts and humanities lessons from separate sources.

Even so, considerable teacher preparation time will be involved in many lessons presented here. For example, teachers will discover that many of the lessons require rather extensive teacher-made materials, which consist usually of slides taken with a camera or taken from books with an Ektagraphic Kit. We have found that, for a great variety of purposes, the large visual impression of the slide is far superior to a word description alone. Even where print is involved, slides often are extremely effective in demonstrating such things as poetry, picture stories, music notation, etc.

The Woodbridge Township School System plans to have materials duplicated and placed in the Instructional Materials Center from which they can be ordered by any teacher in the system. This method will solve much of the local preparation problem, making a lesson completed by one teacher available to all other teachers. It is advisable for any school systems contemplating the widespread use of MOPPET type lessons to work out some such system for sharing lessons. In the meantime, these more elaborate lessons should be approached with some caution in regard to the time that will be involved.

In a sense the taste and experience of the individual teacher will dictate whether he/she will select, for example, a simple poetry lesson requiring no special equipment and materials or a lesson incorporating complex multi-media interdisciplinary techniques. In

either case, opportunities are built in for the individual student to respond or interact creatively.

For the teacher who is interested in appropriate material for humanistic learning, we hope this manual will be useful as a practical introduction and guide. Our experience with these lessons has convinced us that such education can do much to help children develop esthetically and, also, can aid them in forming a positive attitude toward education.

A.D.K.

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GRADE - EIGHTH

BOASTING!

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify the reasons why people boast.

  Identify their feelings concerning boastful people whom they encounter.

  Develop characterization for acting in speech and movement.

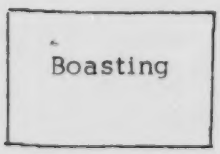
EQUIPMENT

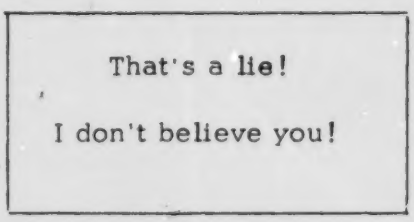
- Overhead projector
- Screen

MATERIALS

- MOPPET Kit

  Two overhead transparencies:





LESSON SCHEME

INPUT

Project transparencies on screen for students to consider during discussion.

INTERACTION	EXPERIENCE
Ask the students to identify the last experience each encountered in which someone had acted very boastfully. Possible answers: "My friend was boasting about his girlfriends. He made me feel angry." "My friend was boasting about how she convinces her mother not to make her do work around the house. I feel sorry for my friend's mother." "My brother was boasting about how much better he is in sports than I am. I felt sick and angry." Ask the students: "Why do you think people boast?" Possible answers: "I think people boast because they are afraid they won't look as important as their friends." "I think they boast because they are scared." "Maybe they are jealous of a brother."	Appoint one student to sit on a chair in the middle of the circle of students, and ask him/her to boast about anything - grades, friends, home, etc. After the person has boasted, allow all students seated in the rim of the circle to question the boaster about his/her situation.

LESSON SCHEME (Continued)

INTERACTION	EXPERIENCE
Discuss with students possible settings in which a person might be found boasting to other people. Answers might be: in a sweet shop, school hall, classroom, at home.	Involve all the students in a large group, class improvisation. One person will be asked by the class to assume the role of boaster and the rest of the class will assume the roles of by-standers. If the group prefers, small groups of five can be given the same task.
After the large group or small group improvisation, the teacher and class will critique the presentations with such questions as the following: "Why do you think the boastful character found it necessary to brag?" "What piece of action or dialogue was particularly convincing or believable?" "If the scene were played again, is there any information you would like included in the scene?"	- Anne Battle -

GRADE - EIGHTH

CLAUDE

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify circumstances that can injure other people's feelings.

  Identify methods of coping with hurt feelings.

  Act out the role of a youth whose feelings are injured because of people's attitudes or behavior toward him.

EQUIPMENT

- 16 mm film projector
- Projection screen

MATERIALS

- 16mm film, "Claude," Pyramid Films, Box 1048, Santa Monica, California, 90406

LESSON SCHEM.

INPUT

Show the film, "Claude." Ask the students to observe the boy named Claude to determine what feelings he demonstrated in the film.

INTERACTION	EXPERIENCE
Discuss the film: "What feelings were communicated by the boy?" Answers might be: "the feeling of being unloved" "a failure" "Not liked by his parents" "What happened to the relationships between the parents and the son?" Students will probably point out that they didn't talk to each other and that the parents ignored the child. Ask: "Have there been times when you felt like Claude?" Answers: "When my parents scolded me for a bad report card." "When I was suspended for misbehavior." "When my friends kicked me out of a ball game." Ask: "Do you agree with the way the boy, Claude, coped with his feelings of frustration?" "What are some ways people can cope with the feeling of being a failure?"	

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
Answers: "losing my temper, starting a fight, crying, sulking, taking revenge."	Divide the class into groups of three people. Assign to each group the task of creating a scene showing the following: A person's feelings are injured by the actions of one or more persons. The person reacts and copes with his injured feelings in a destructive or constructive manner.
Critique each scene: "What action or dialogue was particularly believable?" "Do you agree with the way the person handled his feelings?"	- Anne Battle -

GRADE - EIGHTH

IT'S NOT FAIR

OBJECTIVES

- At the end of this lesson the student will be able to:

  Discuss openly situations that occur to him that seem "not fair!"

  Discuss feelings when involved in situations that seem to him "not fair!"

  Identify reasons why he might bring on situations that seem "not fair" through his own actions.

EQUIPMENT

- 16 mm projector
- Projection screen

MATERIALS

- MOPPET Kit

  16 mm film, Frustrations/Aggression, It's Not Fair, CRM Educational Films, Del Mar, California, 92014.

LESSON SCHEME

INPUT	INTERACTION
	Ask students: "What happened to you recently that you felt was unfair?" Possible answers: "I got sent to the principal's office." "I was accused of shoplifting." "I had to clean my room and missed out going to the movies." Discuss the fact that people of all ages are faced with frustrating situations that don't seem fair. Many times we react differently and take out our feelings on people and things.
Show the film, "Frustration/ Aggression, It's Not Fair." Ask the students to watch the film and observe the following: What happens to the youths in the film to lead them to believe they are being treated unfairly? How do they react to being treated unfairly?	Discuss the film with the students. Possible responses to the viewing of the film: "The boy feels the teacher treats him unfairly and he takes his anger out on his father and girlfriend." "The girl feels she is treated unfairly by her teacher and her mother. She takes out her feelings on her boyfriend."

LESSON SCHEME (Continued)

EXPERIENCE

Ask the class to plan improvisations in groups of three. Assign the task to each group of three people to develop a scene which depicts a youth being involved in a situation in which he feels he is being treated unfairly. As a result, he responds and reacts.

Two people in the scene may portray adults or another youth and an adult. The group should make clear whether the youth takes out his feelings on the third person he encounters in the scene or whether he looks for consolation.

After the students have acted out the scenes, the class is guided by the teacher to critique the scenes with such questions as these:

"What piece of dialogue or action was particularly convincing or believable?"

"What was the reaction of the person when he believed he was not being treated fairly?"

- Anne Battle -

GRADE - EIGHTH

JOURNALS

OBJECTIVES

- At the end of this lesson the student will be able to:

  Discipline himself to write daily in journals.

  Have a desire to see a picture of himself in writing.

  Feel he has a tool, for as long as he wishes, to see growth within himself.

MATERIALS

- Notebooks (Enough for each child)

LESSON SCHEME

INPUT	INTERACTION
"You don't know what you have to say until you begin."	
I introduce the lesson with this thought.	"Have you ever found that this has been true for you?"
The basic input to this lesson is the philosophy that the world of the student is the world he must write from. He does this by looking and listening to himself, to his feelings, and to his environment.	

LESSON SCHEME (Continued)

INPUT	INTERACTION
To be a poet is to feel, to perceive, to hear, to have the courage to record honestly, to have the trust to speak...	Explain this philosophy and discuss it until there seems to be an understanding of this concept of poet and poetry.
Distribute journals to each person in class.	Discuss with students the little notebooks and what can be done to keep a journal of their own feelings.
	Students usually ask questions such as these: "Is this the same thing as keeping a diary?" "Do I have to write in it everyday?"
I usually take out my notebook and read from it to explain the kinds of feelings that are written in this way.	

EXPERIENCE

Suggest to the students that they make a daily practice of keeping the journal faithfully, and also suggest the following directions:

Keep the journal in your pocket at all times.
Write not just events, but feelings about what happens to you.
Write in ink so that the writing will not smear.
You can draw pictures if this is easy for you....

- Bette Distler -

GRADES - SEVENTH AND EIGHTH

MOMENTS SPENT

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify ways in which he uses his time.

Identify the variety of emotions encountered when spending time in various ways.

Enact character roles in speech and movement that denote choices people have in spending their time.

EQUIPMENT

. 16mm film projector

. Projection screen

MATERIALS

. MOPPET Kit

16mm film, "Moments Spent," Texture Films, 1600 Broadway, New York

LESSON SCHEME

INPUT	INTERACTION
	Ask the students to recall the most enjoyable things they have done in the last twenty-four hours. Discuss the way each felt as he was spending his time in this way. Answers may be: "I watched television." "I went swimming." "I went shopping and bought new jeans." Ask the students to recall the least enjoyable things they have done in the last twenty-four hours and their feelings while doing those particular things. Answers may be: "I had to do my homework." "The principal called me into his office." "I was told my parents were getting a divorce."
Show the film, Moments Spent. Ask students to observe the variety of ways in which people spend their time and their emotional reactions during that time.	Discuss the film after each scene to determine what was communicated in each scene. Students will point out the following: "People spent their time doing nothing." "People could have prevented time running out and they could have prevented not accomplishing their goals if they hadn't talked so much." "People wasted time talking about what they were going to do instead of actually doing it."

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	Ask the students what specific dialogue or movement was particularly believable or well enacted. Possible answers: "I liked the movement of the angry girl." "I think that the mother in the scene should have been firmer with the child."

EXPERIENCE

Divide the class into groups of two. Assign to each couple the task of developing an improvisation which shows what happens when one person wants to spend his time doing one specific thing but the other person wants him to do something else.

or

Divide the class into groups of five people. Assign each group the task of developing an acting improvisation that deals with the following situation:

A goal must be completed by a specific time.

A crisis evolves which takes precious time so that the task is not completed.

Show what happens as a result of the lack of time and the failure to complete the task.

A critique may follow each improvisation to discuss the fulfillment of the tasks.

- Anne Battle -

GRADE - EIGHTH

MOVEMENT - BASIC LESSON I: Shapes

OBJECTIVES

. At the end of this lesson the student will be able to:

Experience various body shapes.

Move into shapes with others.

Be aware of lines and levels in body movement.

EQUIPMENT

. Overhead projector

. Projection screen

. Drum

MATERIALS

. MOPPET Kit

Transparencies of single shapes, group shapes, connected group shapes

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show transparencies of single shapes.	Discuss the transparencies: "What do you see before you?" Answers may be: a design, a shape. "What makes the shape?" Seek the answer: lines. "What kinds of lines do you see?" The lines are curved, straight, wriggly, crossed, pointed, zig-zag, round.	Comment, "Everyone in this room is now making a shape in space. Everyone is different. When the drum beats, see if you can change the shape you are in." "Let's use some words to make body shapes:" stretched twisted one legged upside down round

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Discuss "levels." "What is meant by the word 'level'?" Students will suggest high, low, middle positions.	
		"Each time you make a shape this time, change the level of your body." "How many bent shapes can you make?" "Show me a shape no one has ever done before." "Can you do that shape on another level--in another direction?"
	"How many directions can the body go in?" Students will mention forward, backward, sideward, diagonally, crosswise, up, down, around.	
		"Let's practice facing a different direction on each beat." "Now face a direction and change level on each beat." "Now combine level and direction, and also make a shape."

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Show transparencies of group shapes and connected group shapes.	"What is different about this picture?" The students will note that there are more than one shape and that the shapes are connected.	Divide the class into groups of three. Ask the groups to create five shapes, each in a different direction, on a different level, in a different type of shape. Allow 4 slow counts to go into each shape. Allow an 8 count hold.
	Invite half the class to watch while the other half moves.	

- Marian Carter -

GRADE - EIGHTH

MOVEMENT - BASIC LESSON II: Movement and Qualities

OBJECTIVES

. At the end of this lesson the student will be able to:

Know the difference between the 4 basic qualities of movement.

Experience the change in movement quality.

Have a spatial awareness.

Experiment with different movement qualities.

EQUIPMENT

. 16mm projector

. Projection screen

. Percussive instrument: drum

MATERIALS

16mm film, Blinkity Blank, International Film Bureau, 1955, color, 6 min.

LESSON SCHEME

INPUT

Show film, "Blinkety Blank."

Ask class to be aware of movement qualities while they are watching the film. Ask them to think about the possible meaning of "movement qualities."

INTERACTION	EXPERIENCE
Discuss the movement qualities seen in the film. Seek the answers: fast, slow, strong, weak, shaky, sudden, direct, firm.	
Give these qualities other names (and perhaps write them on the board): percussive, sustained, vibratory, swinging.	
"What does the word "percussive" mean to you?" (strong, hard, sharp, fast)	"Can you lift your hand into the air <u>percussively</u>? Up--and then down." (several times)
	"What other directions can you send your arm into? Show me." (side, back, corners, etc.)
	"What parts of the body can best express percussive movement?" (elbow, knees)
	"Can you shoot up from the floor in one movement? Can you lead with a part of the body? What does <u>lead</u> mean?" (One part leads, everything else follows.)

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
	"Can you walk and suddenly change direction on the beat of the drum?"
Beat the drum in the desired time.	
	"Can you add a body lead to the above? Walk, suddenly change, leading with a part of the body."
"There is also 'sustained movement.' What does sustained mean to you?" Seek the answers: slow, drawn out, smooth, even, never ending.	
	"Put your hands together. See if you can draw them apart slowly. Then press them together in the same manner--never ending, and smooth. You no sooner start one movement then you are going on to another. See if you can rise from the floor and sink down again--slowly and smoothly. Add a twist or a turn of the body as you continually rise and sink."
	"Can you weave in and out of one another, moving in a sustained quality, never touching, yet aware of one another, rising and sinking as you weave in and out."
"Next, let's consider 'vibratory movement.' What does this mean to you?" (nervous, tense, shuddering, shaking)	
	"Can you be very tight as you vibrate parts of the body?"
	"Can you be very loose and relaxed as you vibrate parts of the body?"

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
	"Which way uses more muscle? Which way feels best to you and suits your body more?"
	"Can you be loose in one area of the body and tight in another, showing the two types at once?"
"What does 'swinging movement' mean to you?" Usually the students will show a swing. Tell them there is a drop before the lift--or a fall before the recovery. They are not both the same speed.	
	"Swing only the head and the neck.... add the shoulders.... the chest.... the arms.... the hips.... the knees..."
	"What parts of the body can swing? Where does a swing go in space?"
Discuss the various movements with the students to compare the different feelings of the qualities.	

- Marian Carter -

GRADE - EIGHTH

MOVEMENT - BASIC LESSON III: Steps and Shape

OBJECTIVES

. At the end of this lesson the student will be able to:

Know the difference in steps.

Be aware of the many ways in which one step can be used.

Combine shape with moving in space.

Realize how important the spine is.

EQUIPMENT

. 16mm projector

. Projection screen

. Phonograph

. Drum

MATERIALS

. MOPPET Kit

16mm film, "Lines, Spines, and Porcupines" Doubleday Multimedia, 7 min., color

Record of electronic music

LESSON SCHEME

INPUT

Show the 16mm film, "Lines, Spines, and Porcupines."

INTERACTION	EXPERIENCE
"What word in the film is also a part of your body?" "Where is your spine?"	
"Are there many bones or just one long one?"	
Tell the class that in order to make good shapes, the spine has to move.	
	"Show me how you can move your spine. Arch it--twist it--press it to the floor--lean to the side."
Encourage the class to go anywhere in the room, to find an open space. When the drum beat stops, the students should stop and make shapes. Use the drum in desired time and play electronic music for various movements.	
	Students make shapes according to directions. "Did you use your spine? This time, see if you can make shapes with your spine as you move. Change direction and level as you move."
"What is leaping?" Seek the answers: change of weight, higher than a run, wide, stretching out.	

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
	"Can you do 3 or 4 runs, then a leap? Let me see the difference between the run and the leap. Can you make a shape while you are in the air?"
	"What other directions can you leap in?" (corners, side, backward)
Ask: "How would you describe a jump?" Answer probably will be "landing with two feet."	
	"How many ways can you jump?" Students jump with crossed feet, feet apart, small jumps, high jumps.
	"Can you each give me three different ways of jumping?" Half the class will move while half watches.
"How is hopping different from jumping?" (one foot, not two)	
	"Show me a hop."
	"Can you hop and turn?"
	"Can you hop and make shapes?"
Follow the same discussion on: skipping sliding walking running	"Can you hop and move your arms?"
	Follow discussion with experience in all four movements.
	When all types of steps and shapes have been explored, ask the students to combine at least two steps they have worked on and travel across the floor. The steps should be interesting in change of level, direction, and shape.

- Marian Carter -

GRADE - EIGHTH

MOVEMENT - BASIC LESSON IV: Mirror Image and Isolations

OBJECTIVES

. At the end of this lesson the student will be able to:

Move the body in separate parts and as a whole.

Respond to someone else, using the same movement or the opposite.

Coordinate all the basics from the previous lessons.

EQUIPMENT

. Drum

LESSON SCHEME

INPUT

Review the basic movements experienced in the preceding lessons - shapes and levels, and recall the body movements involved in each.

INTERACTION	EXPERIENCE
"What different ways can you make your body move in?"	Ask the students to use their whole bodies and, in time of drum beat: shake or vibrate stretch bend collapse swing shake

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
"What is meant by <u>isolation</u>?" (alone, apart)	
	How would you isolate part of your body? Move one part separately. (Teacher continues drum beat.)
"In order to move your head, what else has to move?"	
	"Show me."
	"Show me the muscles that move your head."
	"How many ways can you move your head? Can you stretch it? Roll it? Twist it? Fast! Slow!"
	"Now move your shoulders. Lift them. Push them back and forward. Fast! Slow!"
	"Now move your arms. Show me all the ways you can think of to move them." (Bend, circle, sway, swing, shake, stretch)
	"Show me how many shapes you can make with your hands? Can they move through space? Can one hand grip the other? Can it follow the lead of the other one?"
	"Can you use your legs in a similar way?"
Let's plan what we would have to do to act as a mirror for another person. "What is a mirror?" "How could you move as a mirror?"	
	Ask each person to choose a partner and decide which person will lead and which one will follow. "Leader, see if you can move slowly so your partner can follow exactly. This time, start with a shape--move--shape.
	"Change partners and repeat."

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
	Ask the students to follow these directions in moving as mirrors: Rise and spread out. Close in and sink. Do the opposite of what your partner is doing. Divide the class in half. Half will watch while half moves.
Evaluate the movement of the class. "What were the different movement qualities, level and shape?" "Were they successful in isolating parts of the body?"	

- Marian Carter -

GRADE - SEVENTH

OPTIMISM AND PESSIMISM

OBJECTIVES

. At the end of this lesson the student will be able to:

Discuss the subject of optimism and pessimism, the meanings of the words, through the use of media.

Become aware of the relationship between feelings and the movement of the body.

Use the body to express the feelings of optimism and pessimism.

EQUIPMENT

. Carousel slide projector

. Projection screen

. Record player

. Fishnets of assorted colors

. Chairs

MATERIALS

. MOPPET Kit

Selections from record "Livin' On," Up with People Records, 3103 North Campbell Avenue, Tucson, Arizona

Two carousels of slides showing people in various postures that convey optimism and pessimism

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project slides showing many people in various postures that suggest attitudes of optimism and pessimism. Play record, "Up with People" during slide presentation and as background music during dialogue. Continue to project the slides individually as the class discusses each.	After each slide is projected, discuss the attitudes by the people viewed: "What is the feeling you have about these people? Are they happy, on top of the world?" Discuss optimism and pessimism in relation to the body postures: "What are some of the positions you notice in the slides that tell you how the people feel?" Answers will describe raised arms, tall, straight posture, sunken chests, drooping heads, crossed legs, etc., and interpret these positions according to the feelings conveyed.	Suggest that each student construct three body shapes that denote an optimistic feeling and three body shapes that denote a pessimistic feeling.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Ask: "Can you easily switch from one feeling to another?" Discuss the various responses.	
	Ask: "Can you assume a pessimistic shape and, by changing only one part of the body, turn it into an optimistic shape?" Discuss various possibilities.	As the students discuss the possible shapes, they will experiment with some and demonstrate them.
	Ask: "Can you move through space in your shapes?"	Students will experiment with movement in space in their optimistic and pessimistic shapes.
Distribute fishnets and chairs to the students, according to their choices. Explain to them that these will be props to use in attaining a body awareness in creating optimistic and pessimistic positions.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Play record or tape "Up with People" as the students assume their shapes.	Discuss with the class ways in which these props could be used in forming appropriate shapes.	The students will experiment and demonstrate their use of props.

- Marian Carter -

GRADE - EIGHTH

PASTORAL SYMPHONY

OBJECTIVES

. At the end of this lesson the student will be able to:

Listen to classical music.

Realize "program" of music as a subjective interpretation of feelings.

Reflect on nature and man's ultimate survival or destruction.

Express feelings in writing while listening to music.

EQUIPMENT

. Two carousel projectors

. Film loop projector

. Projection screen

. Record player

MATERIALS

. MOPPET Kit

Slides and records: "Beethoven: Symphony No. 6 in F Major," Op. 68 ('Pastoral'), EAV, 9MA

Slides that express moods in nature:

emptiness - despair	ice - destruction
fire - destruction	spring - eternal hope

Film loop, "Moods from Nature Hope and Despair," Thorne Films, No. 702

MATERIALS (Con't.)

. Also:

Book: Biography of Beethoven

LESSON SCHEME

INPUT

If the teacher wishes, she may begin the lesson with some background information on Beethoven, the man, his life and times.

Tell the class that someone has said that the music to be presented pictures a story. Beethoven, however, thought his music was more a picture of feelings.

Ask the class to listen to the Pastoral Symphony and to find their own meaning in the music and slides.

At this point, start the record of the symphony.

Show slides from the filmstrip and slides of moods in nature simultaneously (sequence and timing at teacher's discretion).

Start the filmloop at any time and show it thoughout the slide series.

Slides (Nature)	film loop	Slides (Filmstrip)

Slides of filmstrip will go through a story sequence: peasant merrymaking--thunderstorm--rainbow and thankful feelings at the end of the storm.

Slides of moods can be slides of nature (an ecological theme) and should be shown in juxtaposition with the filmstrip slides.

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LESSON SCHEME (Con't.)

EXPERIENCE

Ask the students to write their thoughts and feelings and ideas in any form while watching the multimedia presentation and listening to the symphony.

INTERACTION

Lead the class in an informal discussion after the entire presentation. Encourage them to use their notes to be specific about their comments.

The following was an actual discussion from an eighth grade class lesson:

Question: "If the music pictures a story, how would you tell it?"

Answer: "I feel like the music is saying the earth is being made and the pictures show how people worked and saw beauty."

Answer: "The end of the story is really how nature is being disturbed and wrecked."

Question: "How do you feel about this?"

Answer: "Bad.... real bad."

Question: "Do you have any hope for man?" "Is he aware of how he affects nature?"

Answer: "I think it is a conflict between man and nature--or with himself."

Question: "Beethoven, the composer, had learned he would be totally deaf within a few years' time. Does his music show a struggle within himself?"

Answer: "Yes, maybe in the storm part."

Question: "Does his music seem to say something important for today's time?"

Answer: "Well, I wouldn't want to listen to it all the time 'cause I like rock music, but it does seem to give a message. We should preserve what's left of the world."

- Karen Young -

Sample of writing from a teachers' workshop

A peace spread all over God's earth.

There was an abundance of love and faith in all mankind.

We feared for nothing for we believed . . .

The ever changing earth, like a child ever moving.

The ugly seemed almost beautiful.

There seemed to be a harmony even in
the noises and clashes of nature.

Jewels, jewels glowing and glistening all around.

Create something beautiful to last forever.

Were we not like the grasses and trees,
living and breathing and working together?

A.W.

GRADE - EIGHTH

PORTRAIT AND LAMENT

OBJECTIVES

- At the end of this lesson the student will be able to:

  Discuss and write about feelings of loss.

  Consider death and talk about it.

  Understand how a poet uses his feelings to create art.

EQUIPMENT

- Overhead projector
- Scree
- Tape recorder (optional)

MATERIALS

- MOPPET Kit

  Transparencies of "Lament" by Edna St. Vincent Millay and "Portrait" by Stanley Kunitz

  Slides depicting mood of poems

  Tape of Bette Distler reading the poems (optional)

- Also:

  Copies of poems to be distributed to students

LAMENT

Listen, children:
Your father is dead.
From his old coats
I'll make you little jackets;
I'll make you little trousers
From his old pants.
There'll be in his pockets
Things he used to put there,
Keys and pennies
Covered with tobacco;
Dan shall have the pennies
To save in his bank;
Anne shall have the keys
To make a pretty noise with.
Life must go on,
And the dead be forgotten;
Life must go on,
Though good men die;
Anne, eat your breakfast;
Dan, take your medicine;
Life must go on;
I forget just why.

- Edna St. Vincent Millay -

THE PORTRAIT

My mother never forgave my father
for killing himself,
especially at such an awkward time
and in a public park,
that spring
when I was waiting to be born.
She locked his name
in her deepest cabinet
and would not let him out,
though I could hear him thumping.
When I came down from the attic
with the pastel portrait in my hand
of a long-lipped stranger
with a brave moustache
and deep brown level eyes,
she ripped it to shreds
without a single word
and slapped me hard.
In my sixty-fourth year
I can feel my cheek
still burning.

- Stanley Kunitz -

LESSON SCHEME

INPUT	INTERACTION
The teacher can introduce this lesson by relating a personal experience. I usually tell the class that my mother died 13 years ago and give examples of my feelings about this.	Ask class: "Has anyone lost someone who was close to you?" Note: If anyone has lost a very close relative recently, I find it is better not to proceed with this lesson.
Show the transparency of "Lament" and use slides to create a mood. Read the poem or use tape recording of the poem.	Discuss the poem and the poetess. "What feeling do you get from this poem?" "What is she saying in the last two lines?" Possible answer: "One must keep going because life must go on."
Show the transparency of "Portrait" by Stanley Kunitz. At the same time, play the reading on tape or read the poem aloud.	Discuss the poem: "How do you feel about this?" "When do you think this took place?" "How long has he remembered the sting he mentions?" "Can you remember something similar that happened to you, something you know you will never forget?"

EXPERIENCE

Ask the students to choose one or both of the poems to use as a basis for writing their feelings.
Tell them to write any reaction they had to the poems, to anything in them, or to topics brought up in discussion.
Distribute copies of the poems for them to use and keep.
When sufficient time has been given for writing, perhaps some of the students would like their poems read aloud, usually without names. Discussion on some of the points might follow.

- Bette Distler -

CHILDREN'S POEMS, Based on "PORTRAIT" and "LAMENT"

I'm going to write about my grandfather. I was really close to him. When my grandmother died, he cried and cried and cried. He had no one to live with so my mother took him with us. We bought him a bed. I moved out of my room. He used to wake me up everyday and asked me to make him breakfast. He lived with us for two years. Then my aunt took him and he died.

Well, I think "Lament" was really good because my father died and we felt the same way. We could not eat our breakfast either. My mother was sad and cried all day. She wanted to be alone, just for a little while. Just thinking what she was going to do. How to pay the bills and take care of the kids and buy clothes for them.

I hate death when people die
because other people cry.

I like when people are alive because they have parties
with more people than one.

GRADES - SEVENTH AND EIGHTH

PREFIXES IN WORDS - I

OBJECTIVES

. At the end of this lesson the student will be able to:

Recognize prefixes in words.

Realize that prefixes change the meaning of words.

Translate the meaning of a word containing a prefix into real situations that can be acted out.

Communicate meanings of words through pantomime and dialogue.

EQUIPMENT

. 3 slide projectors

. MOPPET screen or three projection screens

. Tape recorder

. Extension cord/2 A.V. carts

MATERIALS

. MOPPET Kit

Tape recording, "rinky-dink" music

Three carousels of slides: prefixes, words, pictures of appropriate situations

. Also:

Ditto sheet with words from lesson

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Set up three projectors in this way: The left image shows the prefix. The middle image shows the situation. The right image is the word. Flash the three projectors simultaneously while the tape recording of "rinky-dink" music is playing. (This gives the class an opportunity to absorb visual print and not print images.)	Say to the students: "All the syllables presented in the left images have affected the meanings of the word images on the right. Does anyone know what the left-handed syllables are called?" (Prefixes) "What were some of the prefixes?" "What were some of the words that contained those prefixes?"	

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	"Were you ever in any of the situations that you have seen here?" During this discussion, the teacher listens to the students' experiences and asks about their feelings in those situations.	Suggest to the students that they think of situations similar to those seen in the slides or discussed in class. Suggest that they find a way to act out in pantomime and dialogue the situation so that its meaning is clear to others. For example: Ask the students to think of the word "semicircle." Invite four or five students to demonstrate the meaning of the word. "Let's have the group come up to the front of the class. I would like you to arrange yourselves in a sort of half circle--not a whole circle and not a straight line. What word is being portrayed? What is the prefix in the word?" Continue the dialogue, responding to any student's comments. In groups of three, students plan other scenes where they will act

LESSON SCHEME (Cont.)

INPUT	INTERACTION	EXPERIENCE
		out the meaning of a word containing a prefix. Each group should make clear the following points: who is involved what the situation is how they are going to communicate the meaning of the word.
Distribute dittos of the words used in the lesson. Move from group to group, listening to the plans being made. If help is needed, the teacher should assist in moving the storyline forward. (Allow three to five minutes for planning.)		
	Teacher and students will evaluate each improvisation by asking questions such as these: "What was the word that this group acted out?" "What was the prefix in the word and how did they communicate the fact that the prefix changed the meaning of the situation?" "Was the story believable?" "How could this group of students improve their presentation of the situation?"	After each group has completed the plan, the students will act out their improvisations.

- Margaret Mary Leola -
Colonia Junior High

GRADES - SEVENTH AND EIGHTH

PREFIXES IN WORDS - II

OBJECTIVES

. At the end of this lesson the student will be able to:

Recognize prefixes in other words.

Demonstrate that prefixes change the meanings of words.

Select visuals and juxtapose with word.

MATERIALS

. Ditto sheet containing lists of words with prefixes (one for each student)

. Magazines, scissors, paste, construction paper

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Distribute ditto sheets for students' reference.	Review Part I with the students: "What prefixes do you remember from the last lesson?" "How did the prefixes affect the meaning of the situations in the slides we saw?"	
Distribute magazines that are available, scissors, paste and construction paper.	As the groups are working, the teacher moves from group to group, talking with students about the words they are illustrating and the prefixes that are involved in those words. Meanings should be clarified if there seem to be misconceptions.	Suggest that the students work in groups to illustrate with magazine pictures words that use prefixes.
	When the booklets have been completed, a way should be planned to share each group's experience with the whole class.	Students cut out and paste to form booklets illustrating words with prefixes.

- Mary Margaret Leola -
Colonia Junior High

GRADE - EIGHTH

SELF-PORTRAIT

OBJECTIVES

. At the end of this lesson the student will be able to:

Become more sensitive to what he sees.

Increase his perceptive powers.

Use feeling in describing people in art and poetry.

Create a "portrait" of a person he cares about.

EQUIPMENT

. Overhead projector

. Carousel slide projector

. Large projection screen (or two small)

MATERIALS

. MOPPET Kit

Slides of "Self-Portrait" by Brueghel

Transparencies of poetry by William Carlos Williams from Pictures from Brueghel and other Poems by William Carlos Williams, New Directions Publishing Co., 333 Sixth Avenue, New York, 10014, 1962

Transparencies of portraits done by teachers, examples: "Willie" and "Eric" by Bette Distler and "My Period 2 Class" by Beth Yaremczak

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
		Ask the students to close their eyes and picture--either in writing or drawing--someone of their own choosing in the room. When all have completed their "pictures" ask the students to open their eyes.
	Discuss the pictures--in words and drawings--and what is revealed about their subjects.	
		With eyes open, the students again "picture" a person in the room; this time, those who drew will write about the subject, and those who previously wrote will experiment with a drawing of the subject.
Project the slide of Brueghel's "Self-Portrait" and the transparency of William Carlos William's poetry simultaneously.		
	Discuss the poem with the students: "How do you feel about the portrait?"	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	"How does William Carlos Williams feel about the portrait?" "How do you know how William Carlos Williams feels in this poem?"	
Project transparencies of two portraits in writing--"Willie" and "Eric."		After discussing poetry based on a portrait, ask the students to improve their writing about the person in the class.
At this time, it may be helpful to also project transparencies of another teacher's class drawings and poetry as examples of such "pictures" in writing and drawing.		Each student should ask himself: "Have I said all I want to?" "Have I expressed in the portrait how I feel about the person--how I 'see' him or her?" "Can I eliminate extra words that are not needed?"

- Bette Distler -

Self-Portrait

In a red winter hat blue
eyes smiling
just the head and shoulders

crowded on the canvas
arms folded one
big ear the right showing

the face slightly tilted
a heavy wool coat
with broad buttons

gathered at the neck reveals
a bulbose nose
but the eyes red-rimmed

from over-use he must have
driven them hard
but the delicate wrists

show him to have been a
man unused to
manual labor unshaved his

blond beard half trimmed
no time for any-
thing but his painting.

By William Carlos Williams
(inspired by Brueghel's Self-Portrait)

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Willie

the house becomes
full of doors
and voices

and beautiful noise

loud louder loudest
almost
black hair
sometimes
brushed
(mornings usually)
eyes always
awake
full of
excitement
at just
being here

Eric

blond
hair
and glasses he
never wears
on the phone
always
talking
talking
talking

when he
plays basketball
he moves
like a wonderful
dancer

gentle
kind

and always fighting
with his brother.

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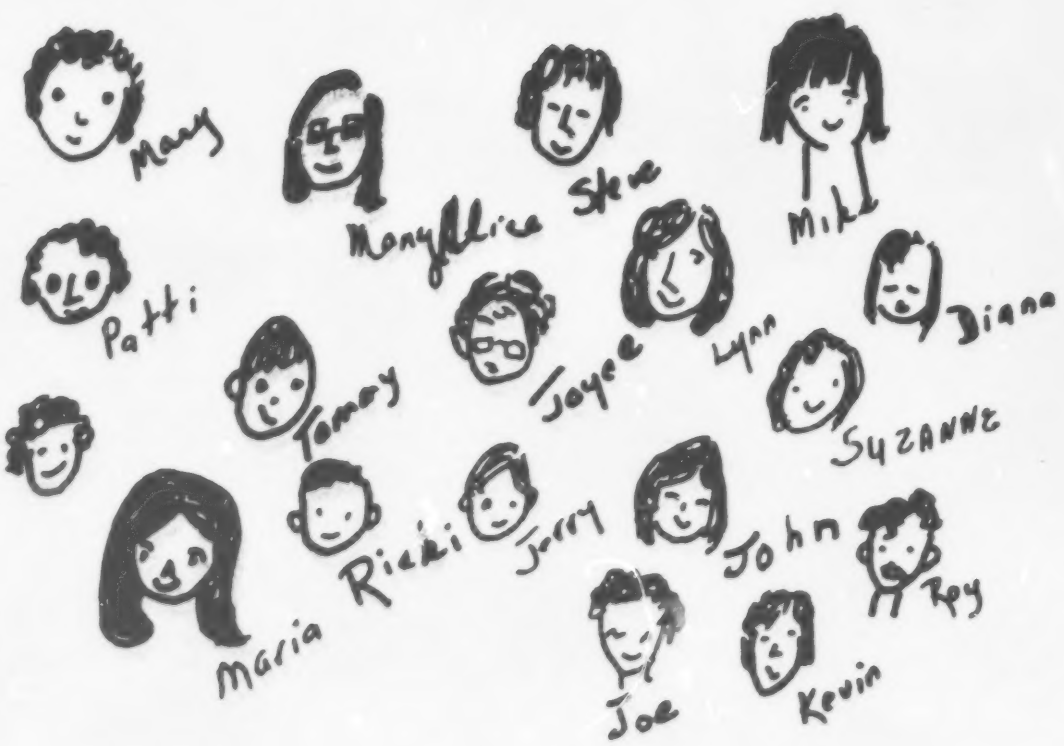
My Period 2

A group of bubbling excitement
explode into the room
Happy smiling faces
Sad problemed eyes
Hearts so alive
Love so strong
If only someone were there to catch it
Time for them is a stand still
Fun is forever
"Is there pizza for lunch?"
"Can we leave early today?"
I never realized till now
That I love them so much.

Beth Yaremczak



GRADE - EIGHTH

SHAPES IN MOTION - (Approach #1)

OBJECTIVES

. At the end of this lesson the student will be able to:

Verbally express feelings concerning movement in art.

Express visual movement.

EQUIPMENT

. Projection screen

. 16mm movie projector

. Carousel slide projector

MATERIALS

. MOPPET Kit

16mm film, "Composition in Blue," 3 min., Pyramid Films, Santa Monica, California 90406

Slides of abstract paintings

. Also:

Watercolor markers

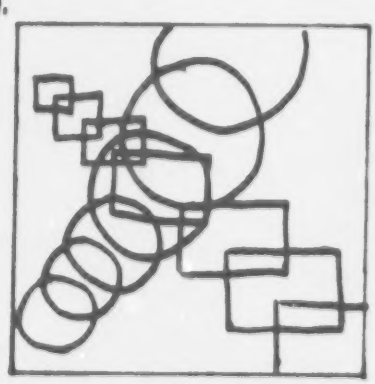
Drawing paper

LESSON SCHEME

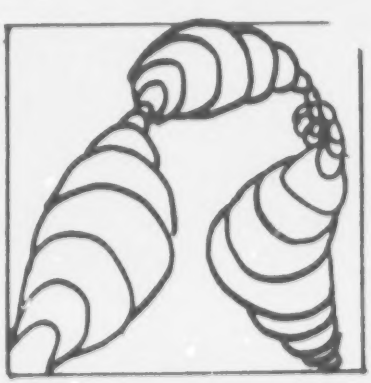
INPUT	INTERACTION
Introduce the meaning of the word "art" by playing a word game with the students.	Ask the students to define the word "art" by playing a word game according to the following directions: One student says, "art." The second person says the first word that comes to mind: for example, "color." The third person says, "color".... and adds a word that comes to his mind. Continue to add words until everyone in the class has added a word to the list of definitions of the word, "art." Example: art... color... red... drawing... sketch... feelings... etc.
Introduce the concept of movement in environment and movement in art.	Ask students: "Could we include the word 'movement' in the list of the word game?" "Where have you seen movement in the environment?" (people, machines, animals) "When have you experienced movement in art?" (mobiles, film, Kinetic sculptures, various drawings)
Show the film, "Composition in Blue," superimposed directly on the images of the slides.	Ask students to "draw lines in the air." Pay special attention to the action of each student's arm movement when drawing a happy line, sad line, angry line, etc. Ask the students to pay particular attention to the movement of shapes and colors. Also pay attention to the changes and movement of sounds.

INPUT	INTERACTION
Point out to students the important aspects of film: Movement of shapes Correlation of music and movement of shapes Feeling or mood of the film.	Students discuss the movement in the film. Work with them until they point out that the shapes changed colors, sizes, direction, dimension. Points often made: The shapes seemed as if they were dancing to the music. When the rhythm of the music changed, the movements of the shapes changed. When a certain piece of music was repeated, certain shapes were repeated. Other questions to be asked: "What kinds of feelings did you get from the film?" "What did the shapes look like to you? How?" "How did the music make you feel?"
Demonstrate one technique of expressing visual movement. Utilizing a geometric shape, repeat that shape, changing its size, direction and color. Do the same for non-geometric forms.	Students will ask questions about the demonstration and/or comment upon the technique of expressing visual movement.

A.



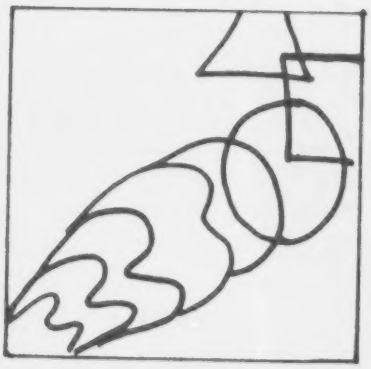
B.



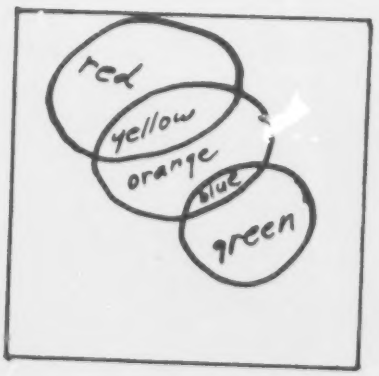
LESSON SCHEME (Con't.)

INPUT

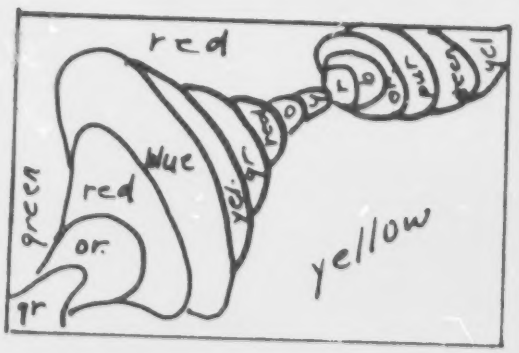
Experiment with combinations of geometric and non-geometric shapes. EXAMPLE:



Utilize color to show movement. Note that where shapes overlap, another shape is formed and can be colored separately. EXAMPLE:



Background areas should also be colored, adding to the beauty of movement through shape and color. EXAMPLE:



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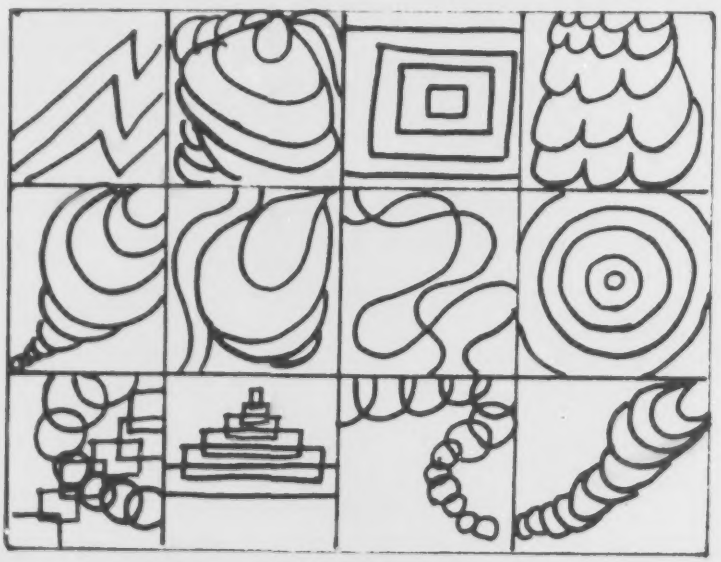
LESSON SCHEME (Con't.)

EXPERIENCE

Students will express visual movement utilizing the techniques demonstrated and/or create new ways of expressing this movement.

When completed, the movement composition may be displayed separately or as one large painting.

Pictures are placed next to each other, without spaces between them. This creates one large "class movement" painting.



- Gloria Alibani -

GRADE - EIGHTH

SHAPES IN MOTION - (Approach #2A)

OBJECTIVES

. At the end of this lesson the student will be able to:

Verbally express feelings concerning movement in art.

Express his feelings concerning the film through writing.

EQUIPMENT

. Projection screen

. 16mm movie projector

. Carousel slide projector

MATERIALS

. MOPPET Kit

16mm film, "Composition in Blue," 3 min., color, Pyramid Films, Santa Monica, California, 90406

Slides of abstract paintings

. Also:

Pencils/pens

Writing paper

Watercolor markers

Drawing paper

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Introduce the meaning of "art" by asking the students what the word means to them. Suggest that the class play a word game to further clarify the idea of "art."	Begin the word game with the word, "art." Point to a second person and ask him to say the first word that comes to mind. The second person repeats the word "art" and adds, perhaps, "color." He then points to another person, who will repeat "color" and add a word that comes to mind, and point to another person. The game continues until everyone in the class has added a word to the list of the definitions of ART. (Example: art... color... red... drawing... sketch... feelings, etc.)
Introduce the concept of movement in the environment and in art.		

LESSON SCHEME - (Con't)

INPUT	INTERACTION	EXPERIENCE
	Ask the students if they could include "movement" in the list of the words in the game. Ask: "Where do you see movement in the environment?" Students will point out motion in people, machines, animals, etc. Ask: "When have you experienced movement in art?" Students will mention mobiles, film, kinetic sculptures, various drawings.	
Show the film, "Composition in Blue." Superimpose the projections of the slides directly on the images of the film.		Ask the students to write their impressions and feelings about the film and slides after they have viewed them.
Show the film and slides a second time if the students request it. Sometimes the class gets so involved in the media that the students would rather watch the first time and then write their feelings and impressions.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Discuss the important aspects of the film: Ask: "How the shapes move in the film?" They will point out that the shapes changed in color, size, direction and dimension. Ask: "Was there any correlation between the music and movement of shapes?" Try to elicit from student discussion these ideas: The shapes seemed to be dancing to the music. When the rhythm of the music changed, the movements of the shapes changed. When a certain piece of music was repeated, certain shapes were repeated. Ask: "What kinds of feelings did you get from the film? How did the music make you feel?"	Ask the students to share their writings with the class. (If they are hesitant about reading aloud, the teacher can offer to read without mentioning names.)

- Gloria Alibani -

GRADE - EIGHTH

SHAPES IN MOTION - (Approach #2B)

OBJECTIVES

. At the end of this lesson the student will be able to:

Verbally express feelings concerning movement in art.

Express his feelings through writing.

Express movement through art.

MATERIALS

. Pencils/pens

. Students' writings

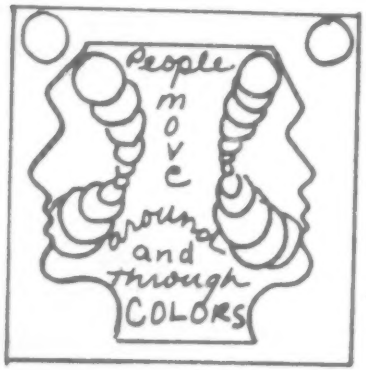
. Elmer's glue

. Scissors

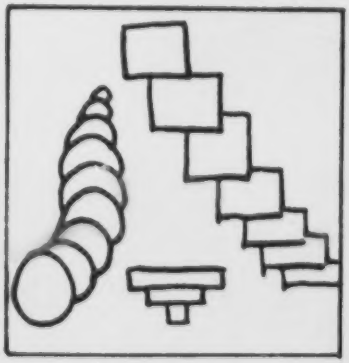
. Large sheets of construction paper

. Small sheets of contruction paper

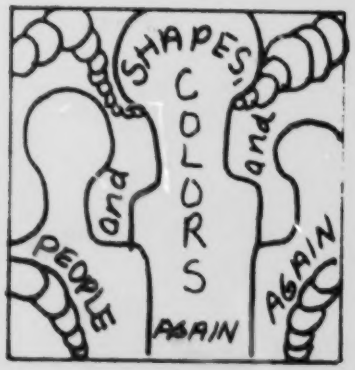
LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
The teacher will assist students in selecting their best expressions of feelings: for example, "It looked like shapes dancing around." "The colors were moving around." "The shapes moved to the music." Show example of art work utilizing writing and visual movement to create poem-paintings. Example:  	Ask the students to select various lines in their writings which they feel are particularly good. (Writings were completed in the previous lesson).	Ask the students to utilize techniques demonstrated to create visual movement compositions and include their writings.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Review concepts of movement seen in the film, "Composition in Blue," viewed in the last lesson.	Students will briefly discuss movement of color, size, direction, dimension.	
Demonstrate techniques of cutting paper and changing colors, size, direction, and in some cases, dimension to create visual movement. Example: 	Students will comment upon these techniques. Teacher can discuss them and answer questions as necessary.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Show the class ways of using words in the visual movement composition. Example:  		When techniques have been established and questions have been answered, students will create poem-paintings. - Gloria Alibani -

GRADE - EIGHTH

SHH, LISTEN!

OBJECTIVES

- At the end of this lesson the student will be able to:

  Be aware that poetry comes from within.

  Know that his inner voice is his essential voice.

  Be aware that it is possible to share one's own feelings - as I do in this lesson.

EQUIPMENT

- Overhead projector
- Projection screen
- Slide projector

MATERIALS

- MOPPET Kit

  Transparency of poem, "Shh, Listen!" by Bette Distler

  Slides of faces of many people

- Also:

  Copies of the poem for each child

LESSON SCHEME

INPUT	INTERACTION
Say: "I am thinking of someone else who is always with you and and to whom you should always listen." Project poem and pass out copies to each person in the class. Explain to the class how important it is to hear one's own voice. Project transparencies or slides of faces. Suggest to the students that there are "poetry prints" just as there are "fingerprints," and that they are different for each person.	Ask the students: "To whom is it important to listen, do you think?" Possible answers will include: parents, teachers, priests, police. Discuss the possibilities until someone realizes it is oneself about whom we are speaking. The class discusses the poem. "Do you ever feel you want to listen to yourself?" "Do you ever feel like this,as I did in this poem?" "What do these faces mean to you?" "What are these people thinking?"

EXPERIENCE

Ask the students to write about their feelings. In these poems, they should talk to themselves as I did in the poem they have before them.
Alway ask students for permission to read their poems. They usually like them read without identification.

- Bette Distler -

shh, listen

listen
to yourself
shh
listen
to yourself
shh
listen
to yourself
you'll love yourself

shh
listen
to yourself
do you scream
go ahead
yes
listen
to yourself

to who
I can't hear my voice
to who
no one will love me
to who
what about the others

to who
no, not in years; I have to again
will it be alright
to who

- Bette Distler -

GRADE - EIGHTH

SKY ... AND FROM HERE TO THERE

OBJECTIVES

. At the end of this lesson the student will be able to:

Cross over usual boundaries to expand his mind.

Understand better stream of consciousness in poetry.

Be aware that what he writes is often poetry.

EQUIPMENT

. 16 mm projectors (2)

. Projection screens (2)

MATERIALS

. MOPPET Kit

Film, "Sky," Contemporary Films, McGraw-Hill

Film, "From Here to There," Pyramid Films, Santa Monica, Calif.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show two films, "Sky," and "From Here to There" simultaneously. I tell the class that these films can be enjoyed separately, but that seeing them together can make the mind travel back and forth, past to present, allowing a great freedom.	Discuss the films with the students: "How did you react to these films?" "Did you find an unusual sensation in viewing them together?" Students respond in many ways: "The world is being wasted; love is everywhere; we are ruining our world; I am so sad when people leave."	During the viewing of the films, the students are encouraged to write their reactions to the ideas presented and to the feelings created by the simultaneous viewing. Students may wish to add to their writing and to share it by asking the teacher to read it.

- Bette Distler -

Lonely, deserted
I love horses
could you imagine crashing there
Everyone does the same thing but in
their own way.
It must be lonely being a bird.
Sure glad I don't have to build that bridge.
How would you like to be under that wheel?
It must be lonely if you come off the plane and
have no relatives or friends to go to.
I wish I were little again.

lonely
nobody to turn to
I feel like the world is coming
to an end
quiet
sad

Looks heavy-plane
Clouds puffy
rough-thoughts-feelings
spooky, strange
calm
fighting
I feel so sorry for Tracey
because of her mother. I wish
I could help her
happy

Airport
fun
dancing
people
peace
clouds
free from trouble
you want
wilderness
living on your own
calm water
fields
spring
flowers
peace
beautiful!

Lights,
Airport, luggage, everyone saying goodbye
hands waving,
desert, sky
empty fields,
birds, highways,
car, Airport again,
everyone saying hello
lights

GRADES - SEVENTH AND EIGHTH

STREAM OF CONSCIOUSNESS

OBJECTIVES

- At the end of this lesson the student will be able to:

  Tune in to his inner self.

  Be aware that poetry comes from feelings and that all good writing comes from inside a person.

  Demonstrate how a poem is born--inside out.

  Demonstrate how a poem is revised to show that a poem is "laid out" according to natural pauses in the reading of it.

EQUIPMENT

- Slide carousel projector
- Projection screen

MATERIALS

- MOPPET Kit

  Slides--varied, according to different moods - abstract, surrealistic, people conveying strong moods and feelings, environments which have meanings

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
I project 15-25 slides depicting many possible moods.		Ask the students to number their papers and write their immediate responses to each slide while it is on the screen. These can be one-word responses--just off the tops of their heads.
Project the slides a second time.	Ask for volunteers to read responses they have written as each slide is shown.	Each student is asked to choose the response he likes best and to write it on another piece of paper.
After enough time has been allowed, I read (without names) the students' responses. I read slowly, and with respect.... pausing in between.... if a line is good (expressing feeling,	As I walk around the room, talking to each student, I see which response he has chosen to expand on. If another one has a lot of potential, I ask him to work on two--the one he has chosen and the one I feel is especially good.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
imagery, etc.) I comment on how good it is.	With lines that are especially good, I usually ask: "Why does it sound so good?" Sometimes a student will respond: "Words begin with the same letter." "Something is repeated (a word or a couple of words) and it makes it more effective." Sometimes I suggest leaving out a word or two. (The art of revising a poem is in knowing where the poem is.... and to leave out extra words that you don't need.) Sometimes I write on the board what a student has written and write it again, showing it without the words I have omitted. The students understand the essence of getting to something. I also write out a poem the way the student might read it to me... and they see how a poet puts down a poem... using spaces and new lines to get the proper pauses.	

Sample of writing of one student in response to the slides:

1. My cousin is going to Florida
2. The horses hay
3. The tiles on the floor
4. Santa Fe
5. Agatha Cristie
6. _____
7. The one before
8. What we're doing in school tomorrow
9. The opposite of Barbra Streisand
10. Chinese God
11. loneliness
12. Salvation Army
13. Shirley Temple's sad smile
14. Orange and red
15. flowers
16. toys
17. cracked glass
18. tape dancing in the dark
19. _____
20. scribble
21. chalk
22. blots
23. Kung Fu
24. hospital
25. circles of darkness

The student who responded to the slides with the preceding list, chose his last response, "Circles of Darkness" to expand:

CIRCLES OF DARKNESS

circles of darkness creeping up the wall
with a light in the middle
you stepped in the circle and kept falling and
you thought you'd fall into quicksand but what
you won't know is this hole doesn't have a
bottom.
You're starting to think about the world you
hated and now you think that you should
have loved it more all along because now
you'll never get back.

After working with the student, the following revision developed:

Circles of darkness
creeping
up the wall
(with-a-light in-the-middle)

you stepped
in the circle
(and kept falling)

You thought
you'd fall into quicksand
but what you won't know
this hole doesn't have a bottom

You're starting
To think
(about the world you hated)
and how you think
that you
should have loved it more (All along)
Now, you'll never get back.

GRADE - EIGHTH

THE CITY - PART I

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify reasons for visiting a city.

Identify modes of transportation used in traveling to the city.

Identify moods of the city at night and during the day created by action circumstances within a city environment.

Role play characters entering a city and faced with a crisis.

EQUIPMENT

. 2 filmstrip projectors

. 2 overhead projectors

. Record player

MATERIALS

. MOPPET Kit

Filmstrips: "Reflections of New York," Images and Imagination Series, Eyegate House, Inc., Jamaica, New York, 11435
"The City - Part II," 1970, Educational Dimensions Corp.

Record: "An American In Paris," Gershwin, The Philadelphia Orchestra, Columbia Records

Selection of colored transparencies

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Introduce the theme, "The City." "Do you go to a city often?" "What are some reasons for traveling into a city?" Students will mention going shopping, going by train to see a ball game, going by bus to the theatre, visiting a museum, visiting relatives, etc.	
Show two filmstrips at the same time: "Reflections of New York" and "The City." On either side of the filmstrips, project two overhead projections of colored transparencies. At the same time play record, "An American in Paris."		
Ask the students to observe the smells, sight, textures, sounds, images and relationships of people contained in the filmstrip.	Ask the students to discuss the images discovered from watching the filmstrips. They might respond: "hot, sticky, smoggy pollution--people rushing with tight, tense faces--rush--	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	hub-bub of traffic, etc."	Break the class into groups of three people. Assign each group the task of developing an improvised theme to communicate the nature and strategy of a group of people who enter the city for a specific reason but are faced with a specific crisis.
	Critique each scene with the class discussing the following questions: "What was the mode of transportation used by the characters to go to the city?" "What was the reason people traveled into the city?" "What was the crisis faced by the characters in the scene?"	

- Anne Battle -

GRADE - EIGHTH

THE CITY - PART II

OBJECTIVES

. At the end of this lesson the student will be able to:

Express his feelings about situations that could occur to him and others in the city through the spoken and written word.

Critique each other's poetry about the city in positive verbal interchange.

Sketch in pencil or pen their images of the city.

EQUIPMENT

. 2 filmstrip projectors

. Projection screen

. Record player

. Overhead projector

MATERIALS

. MOPPET Kit

Filmstrips: "Reflections of New York," Images and Imagination Series, Eyegate House, In., Jamaica, New York; "The City," Part II, 1970, Educational Dimensions Corp.

Record: "American In Paris," Gershwin, The Philadelphia Orchestra, Columbia Records

. Also:

Blank transparencies

Sketching paper

LESSON SCHEME

INPUT	INTERACTION
Project filmstrips on screen and play the record, "American In Paris." Suggest that the students look at images of sight, sound, smell, textures, etc., and establish the relationships of the people in the filmstrips.	
	Ask the students to discuss what images in the filmstrip were projected. Answers might include subways, statues, zoo, museum, workers, people in the park, etc.
Write the thoughts of the students on the overhead transparencies as they suggest them.	
	Ask the students to suggest ways of writing or expressing the images they have seen in the filmstrip. Examples might be: "hot, sticky city," "people banging, pushing, clanging," "foggy fog," etc.

EXPERIENCE

Ask the students to write poems about the city. The poems should be ten or more lines in length.

Read poems of students, not revealing identity of the authors unless the students want to be identified.

While reading the poems, ask the students to listen to the imagery in the poetry and the feelings reflected in the poems. Ask them to sketch scenes that are based on their reactions to the poems. Collect the sketches and save for the next lesson.

- Anne Battle -

GRADE - EIGHTH

THE CITY - PART III

OBJECTIVES

. At the end of this lesson the student will be able to:

Create a pastel drawing that reflects the meaning of the poems based on "The City."

Describe what his painting represents to his classmates.

MATERIALS

. Pastel chalks

. Drawing paper

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Distribute the original sketches of the students, along with pastel chalks. Show students a variety of ways that chalks may be used.	Discuss possibilities and questions that arise about the technique. After the drawings are completed, suggest that the students share them with their classmates.	Ask the students to create pastel drawings that reflect the meaning of the poems they have written about the city.

- Anne Battle -

GRADE - SEVENTH

THEME

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Identify themes in written composition and film.

  Identify his emotional reactions to specific themes such as hate, love, family, war, etc.

  Act out a specific short improvisation dealing with a specific theme.

EQUIPMENT

- 16mm film projector
- Projection screen

MATERIALS

- MOPPET Kit

  16mm film, "The Eye of the Beholder," Stuart Reynolds, 25 min., color

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Introduce the idea of "theme" referring to stories the students may have read recently.	Ask: "Can you remember any themes from stories you have read recently?" Answers may be similar to these: "Look before you leap." "Last but not least." "Generation gap." "How then would you define 'theme'?"	
Show the 16mm film, "The Eye of the Beholder."	Discuss the basic theme of the film with the students. (The film describes a possible murder and reveals many differing versions of witnesses.) The students will discuss the point of view as the theme of the film.	
		Divide the class into groups of five students. Ask each group of students to create an improvisation that demonstrates a specific theme.

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LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	After each improvisation, critique each scene with the class. "What was the theme of the scene?" "What was particularly believable in the acting?" "If the scene were done over again, what action would you delete or change?"	- Anne Battle -

GRADE - EIGHTH

THEME I

OBJECTIVES

. At the end of this lesson the student will be able to:

Recognize theme as main idea concept.

Make comparisons between theme in language arts usage and a musical connotation.

Express feelings or mood in both language arts and music activities.

Use "ideas" from music listening experience as suggestion for creative writing.

EQUIPMENT

. Carousel slide projector

. Screen

. Cassette tape recorder

. One or two overhead projectors

MATERIALS

. MOPPET Kit

Taped excerpts of music themes, examples from: classical music, popular songs, movie soundtracks

Slides that "program" or "picture" the examples of music

Transparencies of music notation of certain themes

Transparencies of student writing (example of "theme")

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Introduce the idea of "theme." "What is 'theme'?" Students should be able to draw upon experience with "theme" in short story writing. Seek the answer "main idea" in a composition of any type: music, short story, work of art. "Does 'theme' express mood or feeling?" "When does this happen?" Again referring to a short story, students may point out various themes that have engendered happy, sad, frightening feelings. Say: "I have slides that suggest the main idea or feeling in music themes. The themes in music excerpts are short because the music zeros in on your attention and permits you to remember tunes more easily."	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Suggest that the students respond to the music and slides.		
Instruct the students to write down the main idea or feeling that comes to mind when they hear the music examples in one word ideas.		
Show the slides and play the music tape.		Without comparing notes, students write their ideas and feelings, numbering them for each musical selection.
Show transparencies of music notation with the slides and tapes.	Discuss their reactions. Ask: "What idea did the first music example suggest to you?" Possible answers: loneliness, peacefulness, sadness. Ask: "Did the slide give you 'extra' or more definite feelings about the music?" Possible responses: "Sometimes the slides didn't	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	seem to fit my feelings the way the music did." Ask: "Why doesn't everyone have the same answers for the main idea of the musical selection--or the feelings you had while you were listening and watching?" Answer: "People are different and have different feelings." Ask: "When you heard music with just the notation in front of you, did the music seem 'alive'?" Ask: "Do you think you really need a slide or transparency to focus on the music?" (Repeat some of these questions for each musical selection that you wish to discuss to further explain "theme" and "feelings.")	
Replay some of the themes if necessary to refresh the students' memories.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Distribute transparencies and markers (sharpies) to class.		Ask the class to take one of the themes from their listening experience and use it as a title for a creative writing experience. Each student may write a few paragraphs on his theme or develop a short story. Some members of the class may wish to omit the title and have the reader guess the theme of their writing. Ask the class to copy their compositions based on a theme on a transparency for use in a follow-up lesson in creating music.

- Karen Young -

Samples of student "themes" resulting from this lesson:

For a dream it was right but for real
life it was wrong. It was a world where
volcanos shot out cherries, and birds flew
upside down, people peeled bananas and
threw away the banana. Streets were made
of licorice and candy was made of tar.
Cars had legs and people had wheels. Clouds
were blue and the sky was white
This was the world of my mind.

The hall was dark and musty. Slowly,
and carefully, I pushed away the spider
webs and walked down into the passage. I
felt a chill running up and down my spine.
It was scarey. It was midnight, and I was
being paid to sleep at this haunted
mansion. I tripped and fell into a moat,
and I was eaten by an alligator.
I am a ghost now, and I'm writing this to
scare the pants off you.

GRADE - EIGHTH

THEME II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Use his own creative composition on "theme" as a springboard for musical composition.

  Create a "sound piece" from a theme.

  Experience ensemble playing with instruments.

  Use sound in imaginative ways.

EQUIPMENT

- Rhythm instruments: definite pitch (xylophone)
  non-definite pitch (sticks, maracas, etc.)
- Overhead projector
- Tape recorder and microphone

MATERIALS

- Cassette tape
- Transparencies of themes from Lesson I

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show transparencies of many "themes" composed in Lesson I.	Discuss the themes in an attempt to choose one for the class to use for this lesson as a demonstration "sound piece." "Do you feel the writer expresses the theme in his title?" "How many of you have had similar experiences?"	
When an appropriate theme has been chosen, project the transparency for further discussion and experience. A good example might be the following: Calmness The ocean was as still as glass. The sun sparkled bright red On the water and looked like dancing fire. The sand was warm and soft like piles of powder. The only sound was the seagulls who were gliding through the air.	Discuss with the class the various images and the moods or feelings produced by them to ensure full understanding of the theme.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Arrange rhythm instruments in an informal ensemble. Have at least one drum and an instrument which can serve as a bass (the bass xylophone if Orff instruments are used.) At this point in the lesson, before specific sounds are assigned to the theme, it might be necessary to give some basic instruction to the class.	Discuss with the class ways in which students can use this sample writing to develop a sound sequence. "Would someone make a melody pattern on a xylophone to express a feeling of calmness?" "You'll find the melody itself doesn't show calmness as much as the way you play it."	Have the class experiment with 5 tone melodies (pentatonic) and also with diatonic or scalewise patterns and a drone bass (repeated tones). Let the class work freely and find places to express tonal images as shown in the poem. They would also create melody patterns and various performance possibilities. (smoothness, quiet, places of rest)

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Through discussion, the following ideas may emerge: Calmness (melody pattern--quiet throughout) The ocean (sandpaper on drum) was as still as glass (brush on triangle) The sun sparkled bright red on the water and looked like dancing fire (brush on cymbal) The sand was warm and soft like piles of powder. (sand blocks add rhythm patterns) The only sound was the seagulls who were gliding through the (Melody pattern alone) air. (brush on triangle)	As students suggest rhythm instruments, encourage them to play as the teacher works through the poem.
Divide the class into small groups to improvise and create compositions for taping. The groups may refine the melody patterns and performance possibilities for the theme done in class or may choose one of the themes done by another person in the class.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Groups improvise freely and create compositions to accompany one of the themes. Ask one member of the group to function as the conductor. Suggest that the leader read the theme and organize the group so that their ensemble playing has structure. When a group feels that they have achieved some unity or that their piece holds together, let them tape their compositions.
	As the students are improvising their compositions, evaluate their work with them so that they can actually express what they have done with sound: "How does the music hold together?" "Does the sound quality express the word you are using?"	

- Karen Young -

GRADE - EIGHTH

WITCHCRAFT - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Define the element of setting in a story.

  Determine how the setting influences a story.

  Create his own pictorial representation of the setting for his own story.

  Establish moods and feelings correlating the story with the setting.

EQUIPMENT

- 2 carousel slide projectors
- Large projection screen
- Record player
- 2 A-V carts

MATERIALS

- MOPPET Kit

  2 trays of slides showing scenes of magical symbols: warlocks, witches, voo-doo, eerie-looking castles, houses, and landscapes

  Record of Moussorgsky's, "A Night on Bald Mountain," Reiner, Chicago Symphony, RCA Record #R64-1816

MATERIALS (Con't.)

. Also

Background material on myths and magic, such as library books and Walt Disney's kit, "Myth & Magic"

Blank transparencies

Markers

. . . . . .

LESSON SCHEME

INPUT	INTERACTION
Prepare the class by using materials such as library research on myth and magic, as well as any audio-visual materials on the topic, such as the Walt Disney kit, "Myth and Magic."	Discuss the topic to prepare the class for the lesson: "What is witchcraft?" "What are warlocks?" "Is there anything in our country's history that involved witchcraft, superstition, and their effects on the people?" "What causes people to create superstition?" "How are their lives influenced by their beliefs?"
Ask the class to be aware of the times and places of the events they will see during the slide presentation.	
Turn on the projectors and the record player. Flash slides randomly, juxtaposing different	

LESSON SCHEME (Con't.)

INPUT	INTERACTION
images by using forward and reverse. Try to coordinate the presentation so that the slides and record end at the same time.	Discuss the slide presentation with the class: (Try to evoke as many different answers as possible.) "When and where did these events take place?" "What images do you think were powerful?" "What places created moods?" "What kinds of moods were created?" "Would any of these situations or places help you to develop a story?" "What kinds of stories do they suggest to you?"

EXPERIENCE

Suggest to the class that they create a setting for a story in a visual form. Each student must make decisions such as the following:

Where could your story take place?
Is it outdoors?
Is it day or night?
Is it past, present or future?
Are there any structures?

Remind the students that the setting includes when the story took place and where the story took place.

Direct the students to use the markers to draw each setting on acetate. The settings can be abstract or as real as each student wishes. The setting should suggest a mood or feeling, but should not include characters at this time.

As the students are working, the teacher moves from group to group to discuss settings with the students.

- Margaret Mary Leola -
Colonia Junior High

GRADE - EIGHTH

WITCHCRAFT - II

OBJECTIVES

. At the end of this lesson the student will be able to:

Express his own ideas about his specific setting.

Define the characters that will enter the setting.

Create a pictorial representation of characters within the setting.

EQUIPMENT

. Overhead projector

. Projection screen

MATERIALS

Student-made transparencies of settings

Clear acetate overlays (for characters)

Markers and scissors

Paper and pencils

LESSON SCHEME

INPUT	INTERACTION
With the help of the teacher, the students show their settings on the overhead projector, one at a time.	Encourage the students to explain the "when" and the "where" of each setting. The other students can ask questions or make comments as each setting is shown: "Where does your story take place?" "When does your story take place?" "What kind of mood or feeling do you get from this setting?" "What kinds of stories could take place in this setting?"
	Accept all ideas that are generated by the productions.
Suggest to the students that it is now time to add characters to their settings.	Discuss possible characters to be added to the settings: "What does your character look like?" "What kind of clothes would he wear in this setting?" "Is he young or old, male or female?" "Does he have any distinguishing features?"

EXPERIENCE

Ask the students to draw the characters which they have decided on. The characters can be drawn on the clear acetate overlays and placed over the setting.

As an added experience, the students can describe in writing the physical characteristics of the people that have been created. They should also describe the kinds of people they are, using such questions as the following:

Is your character happy or sad?
How does he relate to other people?
How does he feel about himself?
What are his goals in life?
How do <u>you</u> feel about your character?

- Margaret Mary Leola -
Colonia Junior High

GRADE - EIGHTH

WITCHCRAFT - III

OBJECTIVES

. At the end of this lesson the student will be able to:

Develop a storyline for the setting and the characters created.

Demonstrate an understanding of the elements of a created story.

Be aware of the form of the story writing.

Develop an emotional strategy to heighten interest in the story.

EQUIPMENT

. 2 slide projectors

. Projection screen

. Overhead projector

MATERIALS

. MOPPET Kit

2 trays of slides from Witchcraft I Lesson

. Also:

Student-made transparencies of settings and characters

Student stories

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project slides from Witchcraft I Lesson.	Talk with the students about storylines that fit into particular slides. To make students aware of how the slides fit into the story, ask such questions as: "Where in the story time-line would this scene take place?" "If it happened in the beginning what actions would follow this?" "If it happened in the middle, what happened before and after this?"	Ask the students to develop a story in the following steps: Using the settings and characters you have created, develop a story time-line, marking specific incidents as you go along. When your story time-line works, develop it into a full story.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		After the students have completed their stories, ask each one to show his setting and characters using the overhead projector. He should also read his completed story.
	Encourage the class to evaluate each story, using questions such as these: "What was the setting?" (where and when) "Were the characters believable?" "Could the story really have happened?" "Were there any other possible endings for the story?"	

- Margaret Mary Leola -
Colonia Junior High

GRADE - EIGHTH

WORK

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify work as opposed to play.

Identify reasons why people engage in work.

Identify and express feelings concerning attitude toward work.

Act out a specific role of a person faced with a decision to accomplish or put off doing a task.

EQUIPMENT

. Overhead projector

. Two carousel slide projectors

. Projection screen

. Record player

MATERIALS

. MOPPET Kit

Two carousels of slides which depict people working

One transparency containing the word W O R K

Record of suitable music

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project the transparency of the word WORK on the screen.	Ask the students what they think of when they hear this word, WORK. They usually answer: "jobs, no time to have fun, school work, making some money, what my parents have to do."	
Show carousels of slides depicting various people at different kinds of work. At the same time, play the record.	Talk with the class about the attitudes of the people in the slides toward their various roles.	
		Divide the class into groups of seven. Assign each group the task of creating a workable machine for the rest of the class through body movement and body sculpture (telephone, car, typewriter, etc.).
	Critique each "machine" to determine its effectiveness.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Critique each scene: "What was the motivation for accepting or rejecting the piece of work?" "What was each person's attitude toward work in each scene?"	Assign the task to groups of two people to create an improvisation of the following situation: One person is approached by another person and is asked to do a piece of work. The scene should demonstrate whether the first person accepts or rejects the piece of work.

- Anne Battle -

GRADE - SEVENTH

DURATION

OBJECTIVES

. At the end of this lesson the student will be able to:

Demonstrate awareness of time and duration.

Show the relationship between fractions and the values of musical notes.

Relate musical note value to duration in movement.

EQUIPMENT

. Drum

. Cassette tape recorder

MATERIALS

. MOPPET Kit

Tape of 4/4 music

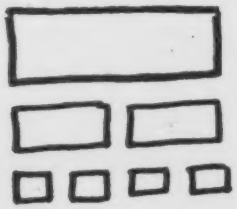
. Also:

Three pieces of colored paper

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Using the colored paper, demonstrate the division of the whole into parts.		
First cut the whole paper into halves.	"If I cut this paper into halves, how many pieces will there be?"	
Cut a whole paper into quarters.	"If I cut the whole piece into quarters, how many pieces will I have?"	
The teacher draws the relationship between the papers and the whole, half, and quarter notes in music.	"How do both of these relate to what you have studied in mathematics?" Students will refer to the study of fractions.	
Play four quarter notes on the drum.		
"If I played 4 quarter notes on the drum, it will sound like this, - - - -."		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
I would beat one beat for the whole note, but it would last 4 beats."		Suggest to the class that they clap the 4 quarter notes while the teacher plays the whole note. "Ready, begin...."
	"Try now to fit 2 half notes into the 4 beats. How many sounds will there be?" Answer: "Two sounds."	
		"While I am beating the four quarters, clap the 2 half notes, using 2 sounds. Hold each sound for 2 beats. Clap at the beginning of the sound. One. . . hold. . . three. . . hold."
Present a set of notes to the class. 	Ask: "How would you clap out the set?"	Students experiment with the notes.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Play tape of 4/4 music.		Suggest that the students try to move with each note: Whole note: long and smooth; one movement with the 4 beats. Half-note: each movement lasting 2 beats. Quarter-notes: each movement lasting 1 beat. Divide the class into three groups. A--whole notes B--half notes C--quarter notes Students follow the following pattern: Group A: Form a group shape that lasts 4 beats. Group B: Form 2 group shapes that each lasting for 2 beats. Group C: 4 group shapes, each lasting 1 beat.

GRADE - SEVENTH AND EIGHTH

STOP - ACTION

OBJECTIVES

- At the end of this lesson the student will be able to:

  Visualize, through drawing, differences in timing of increments.

  Discuss speed and stop action techniques.

  Observe a completed film and how it appears on the screen.

EQUIPMENT

- 16 mm projector and/or super 8mm projector
- Screen
- A-V cart and cord

MATERIALS

- MOPPET Kit

  "Lines, Spines and Porcupines" 7 min., Color, Doubleday Multimedia and/or student made super 8 mm film.

  Overhead transparencies showing even and uneven increments.

- Also:

  White paper

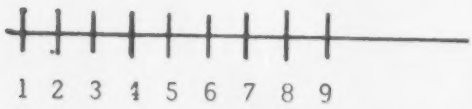
  Pencils

  Sample drawings with increments

LESSON SCHEME

INPUT

Project a transparency showing increments at an even pace on a line.



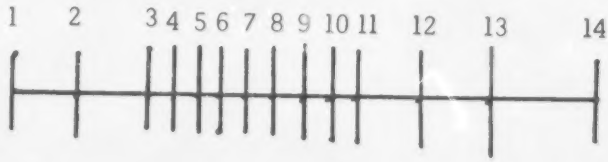
Project a second transparency and explain that the further the pictures are drawn apart, the faster the character or object moves.

Show "Lines, Spines, and Porcupines."

INTERACTION

Ask students to make their observations about the speed of an object:

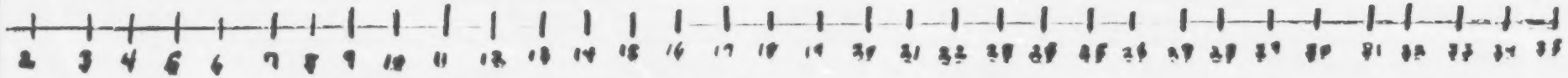
Example:

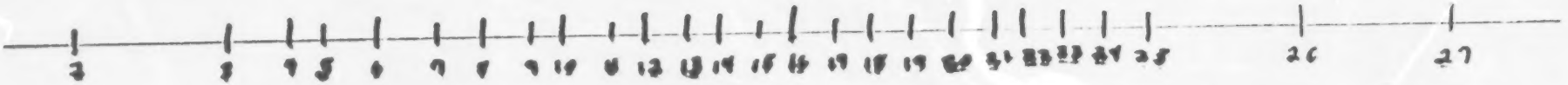


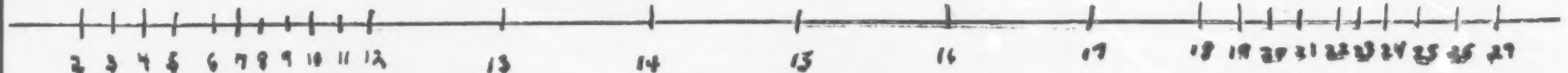
EXPERIENCE

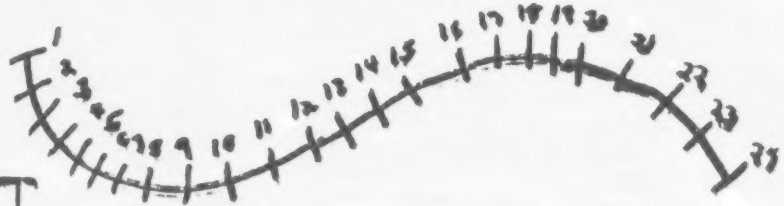
Have each student sketch a picture on a scene that he would like to film. Have students plan increments for the sketches. Each student should have a goal of at least 180 increments for a 36-second movie. Each student can decide whether the pacing will be slow, fast, or a combination of the two.

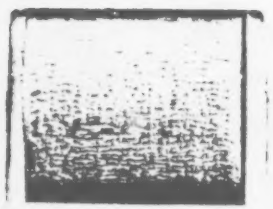
- Susan Evans -

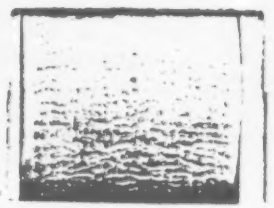


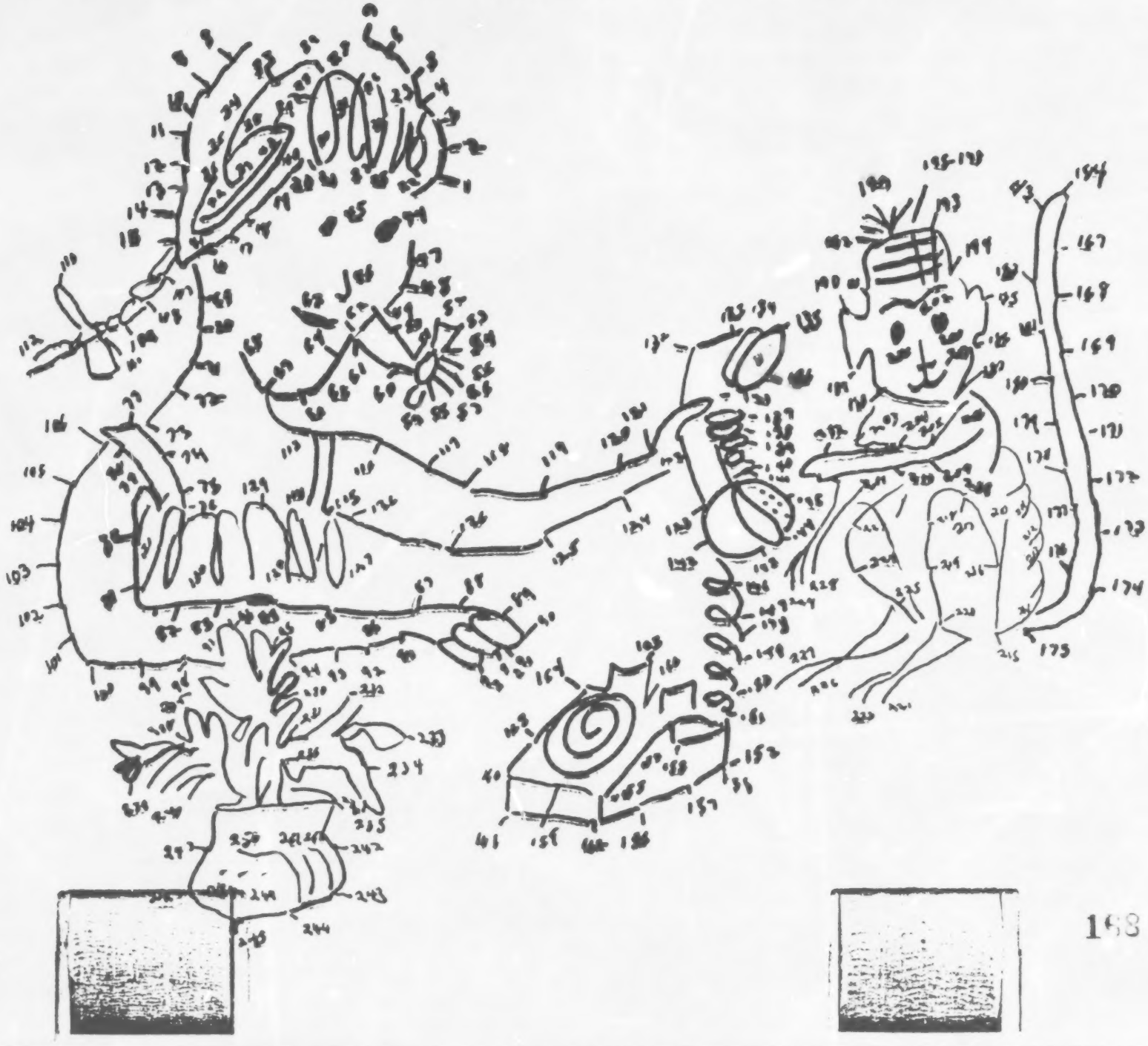












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GRADES - SEVENTH AND EIGHTH

STOP - ACTION II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Film small segments of his pictures.

  Set up animation stand and turn on the controls for the camera.

  Give and receive directions to the cameraman and vice-versa.

EQUIPMENT

- Super 8 camera
- Animation stand
- Lights
- Cable release
- Hole puncher

MATERIALS

- Film
- Blank transparencies
- Students' drawings from previous lesson
- Magic markers

LESSON SCHEME

INPUT	INTERACTION
Explain how to draw on the transparency and how the increments are the guide in filming.	Answer any questions on drawing under the camera. Try to solve any technical problems that arise.

EXPERIENCE

Students will set up cameras, lights, tripod, and check for film footage, film advancing, and light readings. One student can begin by drawing a line from point one to point two. Remove completed picture from under camera, place transparency back on pegbar, and shoot two frames.

Continue procedure until film is completed.

- Susan Evans -

GRADE - SEVENTH AND EIGHTH

STOP ACTION - III

OBJECTIVES

- At the end of this lesson the student will be able to:

  Evaluate student-made film from previous lesson.

  Create an original soundtrack for film.

EQUIPMENT

- Super 8 projector
- Screen
- Tape recorder

MATERIALS

- Student made film
- Blank cassette

. . . . . .

LESSON SCHEME

INPUT	INTERACTION
Show student-made film as soon as it is returned from dealer. Have film shown more than once to grasp other students' work.	Discuss film with students; the class can observe sections that are obviously out of focus, not properly framed, or in the wrong order.

LESSON SCHEME (Continued)

INPUT	INTERACTION
Set up tape recorder; give an example of another film's soundtrack. Make sure soundtrack is simple for observations.	Ask students for samples of sound that they think would work with film.

EXPERIENCE

Have students help each other determine sound-effects wanted for their film. Show film again and have each student make his sound while film is projected. Have a few dry runs to coordinate film and soundtrack. Don't have students memorize or read long passages. Record soundtrack; play back both film and soundtrack.

- Susan Evans -

GRADE - SEVENTH

MACHINE AGE I

OBJECTIVES

. At the end of this lesson the student will be able to:

Understand the use of simple machines in everyday life.

Understand a relationship between arts and sciences.

Become open to expression of modern art.

EQUIPMENT

. 16 mm projector

. Projection screen

. Overhead projector

MATERIALS

. MOPPET Kit

16 mm film, "Magic Machines," 30 min., Learning Corp. of America, 711 Fifth Ave., New York, N.Y.

16 mm film, "Calder Circus," 19 min., 1963 Contemporary/ McGraw-Hill

Transparencies of Rube Goldberg Cartoons

. Also:

Book, Rube Goldberg vs. The Machine Age, Clark Kinnaird, Ed., Hastings House, New York

LESSON SCHEME

INPUT	INTERACTION
Review concepts of six simple machines. Give examples that are used everyday for each of the simple machines.	
Show film, "Magic Machines."	Ask students for different examples of machines in everyday use. "What did each of the machines in the film have in common?" Discuss possibilities until students arrive at the answer, "motion and emotion." "What simple machines did you notice in the film? Where?" "Have you ever seen 'junk sculpture'? Is it popular today?" "How does this tie in with simple machines?"
Show film, "Calder Circus." Give an explanation of Alexander Calder and his art. (mobiles)	Again draw out students' ideas about motion and feeling as seen in mobiles.
Show transparencies of Rube Goldberg cartoons. Show the book about Rube Goldberg.	Discuss the cartoons. "How did Rube Goldberg's work have an effect on the times?" "What were some of the simple machines he used?"

EXPERIENCE

Suggest to the students that they plan to cartoon something of their own design.
Distribute paper and encourage students to design a cartoon. The teacher should react to the various drawings and give help where necessary.

- Helen Golden -
Colonia Jr. H. S.

GRADE - SEVENTH

MACHINE AGE II

OBJECTIVES

. At the end of this lesson the student will be able to:

Display his finished product.

Use the simple machines in imaginative ways.

MATERIALS

Paper

Pencils, markers, flair pens

Scrap metal, wire, cutters, etc.

LESSON SCHEME

EXPERIENCE

Students complete drawings of cartoons begun in the previous lesson.

After they have been approved by the teacher, ask the students to take large white paper and draw and color their final product. An explanation of the cartoon should be printed and attached to the drawing.

They may wish to make three-dimensional models.

INPUT

Organize a contest for the designs prepared by the class.

Invite judges, including one from the science department and one from the art department.

LESSON SCHEME (Con't.)

INPUT (Con't.)

Establish criteria for the judging:
Scientific Principles
Imaginative Application
Color, drawing of cartoon, neatness, etc.

INTERACTION

After the judges have discussed the drawings and models and have made their decisions, the students can also discuss their compositions in the light of the criteria used for judging and the ways in which each might be improved.

- Helen Golden -
Colonia Jr. H. S.

GRADE - SEVENTH

SIMPLE MACHINES I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Understand the use of simple machines in everyday life.

  Understand a relationship between arts and science.

  Become open to expression of modern art.

EQUIPMENT

- 16 mm projector
- Projection screen

MATERIALS

- MOPPET Kit

  16 mm film, "Magic Machines," 30 min., Learning Corp. of America, 711 Fifth Ave., New York, N.Y.

  16 mm film, "Calder Circus," 19 min., 1963, Contemporary/McGraw-Hill

- Also:

  Drawing paper

  Pencils and markers

LESSON SCHEME

INPUT	INTERACTION
Review concepts of six simple machines. Give examples that are used everyday for each of the simple machines. (such as a screwdriver)	Ask students to think of different examples of simple machines.
Show film, "Magic Machines."	"What did each of the machines in the film have in common with the other machines?" Seek the answers: motion and emotion.
Introduce the idea of junk sculpture. Explain this type of art that is popular today.	"What simple machines did you notice in the film? Where?"
(If time does not permit you to continue, the lesson can be picked up at this point at the next session.)	
Show "Calder Circus." This film tells about Alexander Calder and his art. (mobiles)	Again discuss motion and feelings as a result of having seen this film.

EXPERIENCE

Ask the students to draw something that can have movement. It can be cartoon type, a realistic type, or something humorous.

As the students are working, talk about the drawings with them. Suggest that they be colored with magic markers.

With another sheet of paper, each student should draw the background and part of the picture that will not move. These also should be colored.

The students should then draw, color and cut out the parts that will move.

- Helen Golden -
Colonia Jr. H. S.

GRADE - SEVENTH

SIMPLE MACHINES II

OBJECTIVES

. At the end of this lesson the student will be able to:

Know what it means to do animation.

Demonstrate motion.

Take a previous sketch and animate sections of the film.

Draw, color and cut-out moveable parts.

EQUIPMENT

. Lights, tripods

. Camera (8 mm)

. Extension cords

. Animation stand, if available

MATERIALS

Students' background drawings

Students' cut-out figures

Film

Bulbs

Magic markers

MATERIALS (Con't.)

9"x 12" white paper

Thin cardboard

Scissors

LESSON SCHEME

INPUT	INTERACTION
Use students' backgrounds and figures from previous lesson.	
Explain how cartoons or animated characters move in a film.	Clarify any points necessary to be certain students understand how the figures will move or what parts of the figures will move during the filming.
Introduce the camera and its parts.	Use discussion and questions and answers to review techniques. (See basic lesson, page 113.)

EXPERIENCE

Distribute magic markers, paper and scissors and ask students to carry out plans for animated film.

Work with five students at a time. Plan other film activities for those waiting to film. Each student should be given a filming job, lights, camera or props. Rotate after each section of filming has been completed with cut-outs.

Repeat sequence until the entire class has experienced filming an animated movie. Cameramen release shutter with cable release. Light person turns lights on and off before and after filming. Props person moves cut-outs in order to form action.

- Susan Evans -
Helen Golden
Colonia Junior High

GRADE - SEVENTH

SIMPLE MACHINES III

OBJECTIVES

- At the end of this lesson the student will be able to:

  Enjoy watching his own finished product (his animated film).

  Make appropriate comments related to data in the film.

EQUIPMENT

- Tape recorder
- Super 8 mm projector
- Projection screen

MATERIALS

Students' own film

Blank tapes

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show the film the students made.	Discuss possibilities of sounds for the film.	
	The students in this lesson preferred comments instead of noises, although both are possible.	
	Teacher and students plan the soundtrack for the film.	Practice sounds and comments for the film.
		When the students are satisfied, tape the soundtrack.
Rerun the film, this time using the sound also.	Discuss the finished product, suggesting any ways it might be improved.	Record again, if necessary, until the soundtrack matches the film.

- Helen Golden -
Colonia Jr. H. S.

GRADE - SEVENTH

SOUND - I

(Note: Before teaching this two part lesson, it is advised that the science teacher introduce the theoretical concepts of sounds in a teaching unit.)

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify and describe how sound is created.

Associate specific sounds with their appropriate environments.

EQUIPMENT

. Cassette tape recorder

. Slide projector

. Viewing screen

MATERIALS

. MOPPET Kit

Slides of various environments in which specific sounds occur

Tape recording of specific sounds--bell, foghorn, car motor, airplane motor

. Also:

Found objects which create sound effects

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Introduce through discussion the concept of sound. "What is sound?" "How is sound created?" Students will point out that sound is created through vibrations and mention other facts learned in their previous science lessons.	
Play a tape recording of a variety of sounds.		Ask the students to identify the sounds, write them down, and identify an environment in which they might hear the sounds. Examples: foghorn--seaway, ocean telephone--house, office fire siren--street car engine--driveway, street plane taking off--runway
Project a variety of slides, all containing specific environments in which sounds would be heard.	Discuss with the students their lists and their reactions to the various sounds.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Play a variety of sounds that are created by moving simple, found junk objects. Examples: coffee cans with beans or seeds inside drum with mallet chain dragged along a window screen two sand blocks scraped against each other	Discuss possible sounds that might be heard in each environment. The following sounds might be suggested: ocean--sound of waves, boat whistles, foghorn airport--airplanes, people's voices home--water dripping, appliances office--typewriter, telephone, buzzer forest--leaves, animals, wind street--trains, engines, motors, people walking	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Discuss the sounds with the students: "What images are you reminded of when you hear each sound?" "How are sound effects created in the theatre and on television?" "Do you know of any simple or complex machines that are used to produce sounds for such productions?"	Assign the students the task of bringing into class the next day several found sound objects to be used to create sound effects for improvised scenes.

- Anne Battle -

GRADE - SEVENTH

SOUND - LESSON II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Plan a dramatic improvisation based on sound effects.

  Act out a scene using sound effects.

MATERIALS

- Found objects which create sound effects

LESSON SCHEME

INPUT

Review with the class, the concept of sound and the relationship between specific sounds and specific environments, (as developed in Lesson I).

INTERACTION	EXPERIENCE
	Place students in groups of three to work on improvisations based on sound effects.
Ask the students to share their found objects that can be used to create sound effects.	
Allow eight minutes for groups to discuss the possible sound effects and improvisations that can be based upon them.	
	After sufficient planning time, each group will act out its scene for the entire class.
Evaluate each scene with such questions as the following: How were the sounds used effectively to create the mood for the play? What was the most dramatic moment in the scene?	

- Anne Battle -

GRADE - SEVENTH

SOUND, MOVEMENT, MACHINES

OBJECTIVES

. At the end of this lesson the student will be able to:

Relate the sound of the voice to the manner in which the body moves.

Relate the science of sound to the manner in which the body can move.

EQUIPMENT

. Cassette tape recorder

MATERIALS

. MOPPET Kit

Tape of various sounds: clock ticking, alarm, other familiar sounds

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Play tape of sound of clock.	Discuss sound with the students, drawing out their knowledge of sound and reactions to it. "What kind of sound is the ti king of a clock?" Answers may be: sharp, small, light.	Ask the students to make a sound like the ticking of a clock. Suggest that the students make small, sharp, light movements each time they make the sound.
Play tape of various alarms produced by clocks.	Ask: "Can you describe the sound of the alarms?" Answers may include the following: vibrating, high, continuous, loud, long.	As the students make the sound of the alarm, they experiment with long, vibrating, high level movement.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Play tape of several familiar sounds as examples of other types of sounds.	Ask the students to identify the sounds they have heard. "Can you suggest other sounds that we can reproduce in sound and movement?" Students may mention sighing, laughing, wind, water boiling, moaning, etc.	Ask the students to assume a low level. Choosing any sound each wishes, each student should make the sound, rise to a high level. If the sound is smooth, the movement should be smooth; if the sound is shaky, the movement should be shaky. Direct the students to choose two different sounds: one to rise and one to sink. The body should twist and turn as the level is changed.
	Divide the class into groups of three or four to plan a movement experience. Each group	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	will move as a machine, using at least four different sounds. Each group should decide how many times to use each sound and how long each will last. Remind the groups to fit the shapes and sounds together like the pieces of a machine, giving special attention to: starting shape sound and movement ending shape. The class may wish to discuss the machines demonstrated by each group.	Each group will move as a machine according to the plans made during discussion. - Marian Carter

GRADE - EIGHTH

BERMUDA TRIANGLE - FACT OR FICTION, PART I

OBJECTIVES

. At the end of this lesson the student will be able to:

Make judgments between fact and fiction.

Form an opinion from information.

Create an imaginative story of an experience.

Understand the meaning of "fantasy."

Express his feelings openly.

EQUIPMENT

. Projection screen

. Overhead projector

. Slide projector

. Cassette tape player

MATERIALS

. MOPPET Kit

Four transparencies based on Bermuda Triangle story

One carousel of slides based on Bermuda Triangle story

MATERIALS (Con't.)

. Also:

Book, Bermuda Triangle by Charles Berlitz, Doubleday Publ., Co., 1974 (for selected readings)

Paper and pencils

LESSON SCHEME

INPUT	INTERACTION
Project transparencies and slides based on The Bermuda Triangle. Read selections from the story of the Bermuda Triangle. Tell the class to listen closely to the various explanations concerning the loss of ships and planes.	Suggest to the class that they prepare to write an imaginative story based on possibilities suggested by the Bermuda Triangle. Discuss various reasons for disappearances: "What possible explanations come to mind for the disappearances of the ships and planes?" "How do you feel about such occurrences?"

EXPERIENCE

After sufficient time for discussion, ask the class to write an imaginative story entitled, "My Experience in the Bermuda Triangle" or a similar idea.

Allow the students to read their works to the rest of the class.

Students will react to each story and discuss the ideas presented in each.

- Ted Tylicki -
Colonia Junior High

GRADE - EIGHTH

BERMUDA TRIANGLE - FACT OR FICTION, PART II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Translate a verbal expression into a visual presentation.

  Use his imagination in dealing with fantasies.

MATERIALS

- Drawing paper
- Crayons
- Stories written in Lesson I

LESSON SCHEME

INPUT

Briefly review the Bermuda Triangle and its implications and mysteries.

INTERACTION	EXPERIENCE
Ask: "What explanations did we suggest for the mysterious disappearances of the ships and planes in the Bermuda Triangle?" "What were some of the experiences you recall in the writing the class did during the last lesson?"	Suggest that the students draw visual representations of their stories, using the available drawing paper and crayons.
After the drawings are completed, the students may present their works to the class for discussion of the ways in which they carried out their themes.	

- Ted Tylicki -
Colonia Junior High

GRADE - EIGHTH

BERMUDA TRIANGLE - PART III

OBJECTIVES

. At the end of this lesson the student will be able to:

Show feelings of fear involved with the unknown.

Realize man's strong sense of survival.

Express feelings in a dramatic scene.

Dramatize imaginative emergency situations.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
List suggestions on the board. These might include: Earthquakes Mutiny Explosions and fire Violent storms U.F.O.'s Time warps	Discuss techniques of drama with the students: "What techniques can be used to transform your stories into drama?" Discuss and question until the class mentions the following: movement, use of space, gestures, and dialogue. Ask the class to list various possible explanations for the Bermuda Triangle to be used as a basis for their creative drama.	Divide the class into groups of three. Allow 15 or 20 minutes for planning of the scenes.

•LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Critique the skits with the entire class. "What elements of this skit were particularly well done?" "Is there anything you would improve if this skit were done again?"	After planning time, each group will present its dramatic improvisations based on the Bermuda Triangle Mystery.

- Ted Tylicki -
Colonia Junior High

GRADE - SEVENTH

BUTTERCUP

OBJECTIVES

. At the end of this lesson the student will be able to:

Be aware of the destructive forces of an uncontrolled industrial society.

Offer some solutions to the problem of pollution.

Become sensitive to the needs of the environment and industry.

Express his feelings toward the subject matter through creating a drawing.

EQUIPMENT

. Projection screen

. 2 Carousel slide projectors

. 16 mm projector

MATERIALS

. MOPPET Kit

Film, "Buttercup," #427, Churchill Films, 662 No. Robertson Blvd., Los Angeles, California

Slides of flowers

. Also:

9 x 12 white drawing paper

Watercolor markers

LESSON SCHEME

INPUT	INTERACTION
	Discuss with the class favorite recreational areas--mountains, shore, etc. Ask the students why certain areas are favorites.
Show the film, "Buttercup." Show slides of flowers simultaneously.	After the film and slides have been shown, discuss the changes that took place: "How did the colors change? When did they change?" "Did the music remain the same?" "When did the music change?" "Were the sounds similar throughout the film?" "What do you think this film is saying?" Involve the class in a discussion of the problems of industrial pollution and possible solutions to them.

EXPERIENCE

Ask the class to create a design based upon the visuals in the film and slides. The design should express a feeling visually concerning the ideas expressed in the film.

Suggest to the class that each student may also express a feeling through writing a poem, statement, or story about the drawing if so desired.

- Gloria Alibani -

GRADE - EIGHTH

CHINESE ART

OBJECTIVES

. At the end of this lesson the student will be able to:

Understand the Chinese philosophy of art.

Realize that the Chinese were poet-painters.

Create a Kou-le style drawing.

Create a poem for the drawing.

Create a character or seal for his own name.

EQUIPMENT

. 2 carousel slide projectors

. Tape recorder

. Projection screen

MATERIALS

. MOPPET Kit

Slides of book, The Blue Bird, by Finona French, Henry Z. Walch, Inc., New York, 1972

Selected readings from book, The Blue Bird

Book, The How and Why of Chinese Painting, Diana Kan, Van Nostrand Reinhold, New York, 1974

MATERIALS (Con't.)

. Also

Scratch-art paper and wooden tools

Pencils

Drawing paper

. . . . . .

LESSON SCHEME

INPUT	INTERACTION
Briefly discuss some aspects of Chinese art: Respect for materials Symbols used, "The Four Gentlemen" bamboo-flexibility and perseverance plum tree--rejuvenation and hardihood orchid--modesty and purity chrysanthemum--fortitude and patience	Students will contribute to the discussion by making comments concerning the aspects of Chinese art and by asking questions. Students may also add any information they may have about Chinese art.
Styles of painting: Kou-le--(outline), contour style Moku--(boneless, no outlines), with the brush-strokes themselves forming the painting's structure Poet-painters--paintings containing writing explaining the subject matter of the painting and a seal identifying the artist	

LESSON SCHEME (Con't.)

INPUT	INTERACTION
Show slides and read from book, "The Bluebird" by Finona French. (Before showing slides, explain why this story was chosen.) Each picture is accompanied by an explanation, just as each Chinese painting has a story. Ask students to pay particular attention to the colors of the story. (Many of the paintings resemble Chinese porcelain design.)	Discuss the story and paintings. Discuss the feelings of the story in relation to the paintings. "Were the colors the same throughout the story? Why or why not?" "How did the colors compliment the feelings of the story?" "What kinds of designs were in the paintings?" "Were they simple or complex?"
Show slides of paintings with calligraphy.	While viewing the paintings, the students can surmise what the calligraphy is designing.
Show slides of paintings depicting the "Four Gentlemen."	Discuss the attributes of each symbol and relate them to people. Example: The bamboo is a symbol of flexibility and perseverance. During great storms, the bamboo bends in the wind and is jostled about, but, because of its flexibility, it survives. Ask: "How can you relate this symbol to yourself?"

LESSON SCHEME (Con't.)

INPUT	INTERACTION
Show slides of seals identifying the artist.	Discuss the feelings of the seals: for example, one seal appeared to be a bird-like figure. Ask: "Why do you suppose the artist used this particular seal?" "What does this reveal about himself?" Another seal appeared to be a group of tools. Ask: "What kind of feeling does this express?" "What kind of man is this artist?"

EXPERIENCE

Utilizing the Kou-le style of painting (outline), the students will compose a "scratch-art" drawing with a poem or statement, and a seal.

Using white drawing paper, the students will complete a sketch in the Kou-le style.

Students will transfer sketch onto "scratch-art" paper.

Students will write a poem or statement about their drawing.

Each student will create his own seal (instead of writing his name) to identify the artist.

- Gloria Alibani -

GRADE - EIGHTH

DOCUMENTARY FILM MAKING - I

OBJECTIVES

. At the end of this lesson the student will be able to:

Develop a theme into film.

Observe different rhythms of filming.

Discuss the technique of Kinestasis.

EQUIPMENT

. 16 mm projector

. Screen

. A-V cart and cord

MATERIALS

. MOPPET Kit

"Art," Pyramid Films, Santa Monica, California

"Arena," Pyramid Films, Santa Monica, California

LESSON SCHEME

INPUT	INTERACTION
Explain how the film, "Art," is filmed in Kinestasis by pacing each art picture at two frames.	"What pictures did you notice?" "Were there any pictures that were stressed more than others?" "Do you feel motion occurs?" "What contrasts are there between the different artists' styles?" "Do you feel that the film-maker achieved his purpose?"
Show film, "Arena," and have students compare the two films.	"How do the two compare in techniques? How are they different?" "Can you tell where the live action begins and where the camera is filming still photographs?" "What is the theme?" "What parts are stressed and who is important?" "In what ways is the theme organized and how does it compare in the organization?"

EXPERIENCE

Have students list topics of film themes to be researched for a film. Students should discuss how they plan to structure their movie.

Suggest that students write out a tentative script including the following:

how they will begin
what information they plan to get across
how they will end

If suggestions are needed for topics, ideas may be given: transportation, animals, industries, sports, etc.

- Susan Evans -

GRADE - EIGHTH

DOCUMENTARY FILM MAKING - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Collect pictures based on a theme.

  Organize pictures to eliminate any not related to theme.

  Mathematically figure out timing for each picture.

  Find relationships among pictures collected.

MATERIALS

- Magazines
- Scissors
- Glue
- Black construction paper

LESSON SCHEME

INPUT

Using a sample storyboard, show the relationships visually and numerically:

Pictures	Timing
#1	4 frames
#2	6 frames
#3	6 frames

Note: 18 frames = 1 second
1080 frames = 1 minute

INTERACTION	EXPERIENCE
Students should be asked to exchange ideas on storylines and pictures to be used for filming.	Ask the students to arrange pictures on the storyboards, according to their plans.
Discuss possible problems with the students and answer questions on timing, theme, and visual continuity. Storyboards that are too long should be either shortened or edited so that some pictures are taken out.	Students should figure on timing for a 10 second movie. Depending on theme and rhythm desired, there can be an even pace for each picture--or one picture with one time limit and others varying.
Students who are having trouble with timing may understand it better after a few students have explained their timing for the film.	IMPORTANT NOTE: Look for visual continuity.

- Susan Evans -

GRADE - EIGHTH

DOCUMENTARY FILM MAKING - III

OBJECTIVES

- At the end of this lesson the student will be able to:

  Compose picture through camera.

  Read and manipulate dials on camera.

  Film entire storyboard.

EQUIPMENT

- Super 8 camera
- Tripod or animation stand
- Lights

MATERIALS

- Super 8mm film
- Storyboard of pictures pasted according to a plan by each student or group of students

LESSON SCHEME

INPUT	INTERACTION
Show students how to set up equipment and explain the camera features they will be using during filming.	Be available to answer any technical questions or problems pertaining to the filming of visuals.

EXPERIENCE

Students will place one picture at a time under the camera. Each picture must be cropped to eliminate any unwanted areas around the picture. Students can watch for signals in and on the camera to determine some important facts: whether the film is advancing; whether sufficient light is available; when the 50 foot roll of film is used up. Other features to be noted are the cable release, which is needed to take the pictures, and the zoom control to compose the picture.

- Susan Evans -

GRADE - EIGHTH

DOCUMENTARY FILM MAKING - IV

OBJECTIVES

. At the end of this lesson the student will be able to:

Evaluate student-made film from previous lesson.

Create an original soundtrack for film.

EQUIPMENT

. Super 8 projector

. Screen

. Tape recorder

MATERIALS

. Student-made film

. Blank cassette

LESSON SCHEME

INPUT	INTERACTION
Show student-made film as soon as it is returned from dealer. Have film shown more than once to grasp other students' work.	Discuss film with students; sections which are obviously out of focus, not properly framed, or in the wrong order can be observed by the class.

LESSON SCHEME (Continued)

INPUT	INTERACTION
Set up tape recorder, giving an example of another film's soundtrack. Make sure soundtrack is simple for observations.	Using pre-recorded soundtracks as sound effects, retape sound onto tape recorder. Ask each student to use sounds or a dialogue to coincide with the film movement.

EXPERIENCE

Have each group work on sound effects together before final taping. Show film again and have each student make his sound while film is projected. Have a few dry runs to coordinate film and soundtrack. Don't have students memorize or read long passages. Record soundtrack, and play back both film and soundtrack.

- Susan Evans -

SOCIAL STUDIES/HEALTH
ART / WRITING

GRADES - SEVENTH, EIGHTH AND NINTH

POLLUTION

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify major causes of pollution.

Cite major types of pollution.

Discuss possible cures and/or curbs of pollution.

Translate feelings about pollution into visual and written expression.

EQUIPMENT

. 2 Carousel slide projectors

. 2 Projection screens

MATERIALS

. MOPPET Kit

Two carousels of pollution slides

. Also:

Rulers

Crayons or colored markers

Erasers

SOCIAL STUDIES/HEALTH
ART/WRITING

LESSON SCHEME

INPUT	INTERACTION
Project samples of pollution with two sets of slides--air, water, garbage, etc.	
Ask the class to watch for slides within major pollution categories.	
	Discuss the various pollution categories, identifying various slides that pictured them: "What has polluted the air in slides we have seen?" "What items of garbage frequently add to pollution?"
Suggest to the class that each student choose slides that he would like to write about and picture in drawings.	
	Discuss the students' views on possible causes and cures for this problem.

EXPERIENCE

As an art experience:

Ask each student to respond visually to the problems of pollution. Picturing causes, conditions, or cures in their drawings, he may express his positive or negative feelings.

As a writing experience:

Ask each student to write his feelings about what he sees around him and how it affects his world and future.

- Ted Tylicki -
Colonia Junior High

GRADE - SEVENTH

PROPAGANDA

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify methods and means of propaganda techniques for constructive and destructive purposes.

Identify propaganda encountered in his daily routine.

Realize that the United States and other nations indulge in propaganda for specific purposes.

Be aware of positive and negative effects of propaganda.

EQUIPMENT

. 16 mm film projector

. Projection screen

. Overhead projector

MATERIALS

. MOPPET Kit

16 mm film, "America-1970," Hearst, color, 15 minutes

Overhead transparency with word PROPAGANDA

LESSON SCHEME

INPUT	INTERACTION
Project the word, PROPAGANDA, on the overhead projector.	Discuss the students' experience with the word, PROPAGANDA. "What images come to your mind when you hear, see or read the word?" Answers might be: "I think of the war in Vietnam." "I think of the advertisements that try to get people to enlist in the Army." "Not me. I'm reminded of the radio commercials to try to get people to buy a certain kind of toothpaste or hair spray."
Show the film, "America-1970," on the subject of Vietnam.	
Ask the students to consider propaganda while viewing the film to determine whether any propaganda is used.	Discuss the film: "What were the devices used in this film for propaganda purposes?" Try to have the students point out some of the situations presented: The U.S. bombers bombing Vietnam The various people running in fear from the bombs The "confessions" of captured American soldiers

EXPERIENCE

Divide the class into groups of three people.

Suggest that each group of three act out a scene which they plan and improvise, using speech and movement

EXPERIENCE (Con't.)

that demonstrates the following situation:

> One person is encouraged by another person through some form of propaganda to do a specific thing.
> A third individual comes along to try to influence the first person into not following the suggestions of the propaganda.

After each improvisation, discuss the use of propaganda and the effectiveness of its influence.

- Anne Battle -

GRADES - SEVENTH AND EIGHTH

RODEO

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify "Hoedown" section from ballet music by Aaron Copland.

Listen to music of American ballet repertoire.

Make comparisons between "original" ballet music by Copland and rock music taken and adapted from theme of "Hoedown."

Improvise a Western "motif" on resonator bells.

Choose instruments that convey a Western mood.

EQUIPMENT

. 2 carousel projectors

. Record player

. Chromatic (black keys included) set of resonator bells

. Rhythm instruments (wood blocks, castanets)

MATERIALS

. MOPPET Kit

Slides of Western scenes

Record of "Hoedown" from Rodeo by Copland/Bernstein, New York Philharmonic, Columbia, M31823, and rock version "Hoedown" arranged by Emerson, Lake and Palmer from Trilogy Cottillion, SD9903

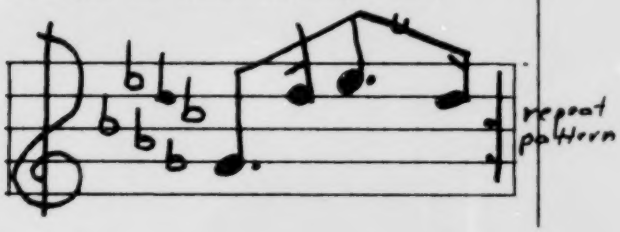
LESSON SCHEME

INPUT	INTERACTION
Write names of selections of music on board: "Hoedown " from ballet Rodeo by Aaron Copland and rock versions of same piece by Emerson, Lake and Palmer.	
Say: "Aaron Copland, the composer, tried to capture the mood of a western celebration in his "Hoedown." 'Listen to both his music and the rock music and see if you notice how the rock version makes changes in sound."	
Play record and show slides of the West.	
Replay excerpts from record during discussion.	
	Discuss the music the class has heard. Ask: "What instruments does Copland use to give a picture of the West?" Answer: "woodblocks (horses' hoofs); violins (fiddle tune)"
	Ask: "What other instruments get your attention at the beginning of the music?" Answer: "I think I heard a xylophone." Say: "Yes, that's right. Let's listen to that again."
Play section with xylophone playing main theme.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION
Say: "Now I'm going to play a rock adaptation of the orchestral music. Remember to listen for all kinds of changes--instruments, speed of music, different sound effects." Replay rock version.	Ask: "What changes did you notice?" Answers: "Different instruments." "Drums gave it a beat." "Electric guitar, organ, electric piano." Ask: "Did the addition of drums change your feelings about the music?" Answers: "I started to really listen." "I'd like to dance." Ask: "Did anyone hear any interesting sound effects?" Answer: "We heard a synthesizer make some really different sounds." Ask: "How did both selections of music move?" Answer: "Fast, but the rock beat seemed to make the second one faster." Say: "The rock group changed speed or tempos in a number of places." "If you could choose one you like better, which one would you choose--the original

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	Copland "Hoedown" or the rock adaptation?" Class gives answers and various reasons for them.
Show a pattern of music that can be used for music background. 	

EXPERIENCE

Ask the class to choose rhythm instruments that give a sound picture of the West.

Set out black keys of resonator bells.

Have students try pattern and add rhythm instruments for flavor.

Let class try to improvise words of song or poem about the West against the dotted rhythm pattern.

The chordal pattern may be changed, if you wish, to add interest.

- Karen Young -

GRADE - EIGHTH

RUSSIA

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify and discuss the differences in social, political, and economic factors between the artistocratic and peasant roles in Russian life from 800 A.D. to 1917.

Act out a character role representing either the peasant or aristocratic classes of Russian life from 800 A.D. to 1917.

Be aware of the reasons for the revolution and its successful overthrow of the Imperial family.

EQUIPMENT

. Two slide projectors

. Record player

. Large projection screen

. Cassette tape recorder

. Two A-V carts

. Extension cord

MATERIALS

. MOPPET Kit

Two trays of slides representing social, religious, political, economic conditions of Russian life from 800 A.D. to 1917, particularly contrasting the aristocratic and peasant classes

MATERIALS (Con't.)

Record: Tchaikovsky, "Romeo and Juliet," and Overture "1812," conducted by Arthur Rodzinski with the Cleveland Orchestra; Columbia Records, HL7056

. Also: (for teacher reference)

Clarkson, Jesse D., A History of Russia, New York; Random House Corp., 1969

Gould, Kenneth. The Soviet Union, A Scholastic World Affairs, Multi Text, New York: Scholastic Book Services, 1970

Background information for the teacher to use as needed to prepare the students for the lesson:

800 A.D.	Varagians invaded Russia from Sweden; later, Slavs invaded Russia.
900	Vladimir, Prince of Kiev introduced Christianity (Eastern Orthodox Church).
1200	Bater Khan, grandson of Genghis Khan, a Mongolian or Tatar Horde, invaded Russia.
1259	The city-states of Muscovy and Novgorod fought Muscovy and won succession of princes, the first one being Daniel, son of Alexander Nevsky.
	Tributes were given to the Tatars, who in turn gave the princes more power over other city-states. The Tatars, who became Moslems, allowed religious freedom but kept Russia isolated from the rest of the world.
1352	First appearance of the Black Death in Novgorod.
1480	Under the reign of Ivan III, the "Tatar Yoke" was broken.
1547	Ivan IV became the first Tzar of Russia. He threatened to abdicate because of lack of power. The people, fearing

that chaos would take over, gave Ivan IV unquestionable rights. He was later known as Ivan the Terrible. Property and freedoms were taken away. Various atrocities were committed. The Cossacks remained free.

1682 Peter I (the Great) came to power. He helped to westernize Russia and founded St. Petersburg, the "Vienna of the North." He also improved the system of government.

1762 Catherine II (the Great) helped to expand the territory of Russia through wars.

1825 The Tzars and the upper classes continued to lavish themselves with riches, while peasants had little to eat. Several attempts were made to overthrow the government with no success.

1894 Nicholas II inherited the throne; the results of past mismanagement were added to poor administrators and lack of understanding of the problems of the people. He also failed to discuss family problems with his subjects (son's hemophilia). Rasputin's presence in the palace and new wars added to the problems which eventually led to the overthrow of the government, the death of the royal family, and the Communistic control in 1917.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Introduce the topic of Russian life and the problems associated with the geographical, economic, social, religious, and political aspects of Russia from 800 A.D. (Teacher will evaluate the background of the class and review whatever material is necessary for discussion.)	Discuss with the students all aspects of Russian life, using such questions as the following: "How did the Czars gain power?" Possible answers: "Leading the people against invading tribes." "Gaining leadership roles by working on the needs and weaknesses of the people." "Having an army to back up the rules and regulations imposed on the people."	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Question: "How did they use this power?" Possible answers: "To add to their territory." "To meet their own personal needs." "To spread their religious beliefs." Question: "Did the peasants benefit from the powers gained by the Czars?" Seek answers that emphasize the following points: In the early days, the unification and cessation of invasions by neighboring tribes brought a calm to the people. As the Czars' powers increased, freedom was crushed. Work and taxes were imposed. Individual rights disappeared. Families were separated. New wars took heavy tolls. Droughts cut food supplies.	
Show slides and play record simultaneously.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Ask the students to write down comparisons between aristocratic and peasant life as reflected in the slides as they are watching.
	Discuss the notes taken by the students on the differences between aristocratic and peasant life. The students will point out that the peasants were poor, while the aristocrats were rich, well-clothed, and luxuriously housed. Ask: "What factors did you see that would lead the peasants toward revolutionary action?" Many answers are possible: Shortage of money Lack of adequate food because of mismanagement by the royalty and upper classes Poor living conditions in general--shelter, clothing, etc. Long hours and deplorable working conditions Separation of families because of job opportunities, wars, and prison Unsuccessful wars, causing heavy	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	casualties and depletion of the treasury Unnecessary cruelty imposed upon the people Corruption in government Lack of understanding of the conditions of the peasants by the imperial family Newly emerging leaders who introduced new ideas Diseases and wars	Divide the class into groups of seven people. Assign to each group the task of creating an improvised drama depicting one of the following situations (or another of their choice): The problems faced by the Czar and the wealthy in maintaining control of power. The peasants' plight in being suppressed by political power, taxation, etc.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	After each scene has been presented, evaluate the problems and the improvisations: What was the nature of the characters presented? Do you agree with the characters' tactics?	A confrontation between the Czar with the wealthy class and the peasants.

- Anne Battle -

- Athena Chagaris -
Colonia Junior High

GRADE - EIGHTH

RUSSIA

OBJECTIVES

- At the end of this lesson the student will be able to:

  Appreciate art and music representative of different periods in Russian history.

  Become aware of elements of color (art) and tone color (music).

  Explore an imaginative relationship between different art forms.

  Listen more discriminately to classical music.

EQUIPMENT

- 2 Carousel slide projectors
- Cassette tape recorder
- Overhead projector
- Projection screen

MATERIALS

- MOPPET Kit

  Slides of Russian art in different periods from early church icons to a more modern representative such as Kandinsky

MATERIALS (Con't.)

Excerpts from records:

Rimsky-Korsakov, "Russian Easter Overture," Philadelphia Orchestra, Columbia Records 6092

Gliere, "Russian Sailor's Dance," New York Philharmonic Orchestra, Columbia Records 7246

Shostakovich, "Symphony #5," Finale, New York Philharmonic Orchestra, Columbia Records 6115

Transparency with some characteristics of Russian music

. Also:

Craypas

Black and white construction paper

LESSON SCHEME

INPUT

Introduce lesson with transparency of characteristics of Russian music, its tone and color.

Show slides and play taped music.

Ask students to concentrate their visual attention on color.

INTERACTION

Ask: "What colors in the pictures seemed to predominate or stand out?"

Students may answer: "Strong colors, such as....."

Ask: "Did music fit the pictures?" "Why-or why not?"

Students give various examples from presentation.

EXPERIENCE

Give students their choice of either black or white paper, and distribute craypas.

Ask the class to listen once again to the taped music and express the musical mood with emphasis on color as an expression of feelings.

After the students have completed their drawings on the construction paper, they may want to make slides of their work. The slides can then be added to the original presentation and shown to the class.

- Karen Young -

GRADE - EIGHTH

RUSSIAN ART

OBJECTIVES

. At the end of this lesson the student will be able to:

Understand the diversified nature of the art of Russia.

Appreciate the explorations in Russian art during the early 1900's.

Gain an awareness of pattern in Russian art.

Create a sketch after viewing the slides of the many art forms of Russia.

EQUIPMENT

. 2 Carousel slide projectors

. Record player

MATERIALS

. MOPPET Kit

Slides of Russian art

Mozart's Symphony #40 in G Minor IV-Finale (Allegro assai)

Example of a sketch completed after viewing the slides

Example of felt composition based upon the sketch

. Also:

Pencils

Drawing paper

LESSON SCHEME

INPUT	INTERACTION
Briefly review with the class some aspects of Russian art with which the class is familiar (for example, a lesson in Russian architecture which was taught the previous day). Ask the class to be aware of these various architectural styles when viewing the slides during this lesson.	
Explain the various schools of Russian art. (Obviously, in one class period the pros and cons of each movement in art cannot be thoroughly explored. This brief discussion will just give the class an awareness that experiments were taking place in the visual arts in Russia just as they were taking place in Europe. Russian art is not exclusively folk art or crafts. Serious artists were creating works of art and experimenting with different schools of thought through the 1920's.)	
Show the slides to the class. In the slides, the class will see representative art from such movements as Rayonnism, Futurism, constructivism, French influence, Social Realism, unofficial art. Also pictured are onion domes, icons, and patterns of folk art.	
Because of the quantity and variety of art presented here, a focus is needed. Ask the class to be aware of pattern in all the art work presented. Concentrate on repeats of color, line, and shape, and texture.	
Play record: Mozart's "Symphony #40 in G Minor IV Finale."	

LESSON SCHEME (Con't.)

INPUT	INTERACTION
Ask the class to listen to the patterns created in the work of Mozart.	
	Ask the class about their general feelings about the paintings they just viewed. "Did you expect to see such a variety of art?" "What kind of impression did you have previously about Russian art? Do you still feel the same way?" "Was there a particular work of art which you especially liked?"
As each student indicates a slide he liked, project it again.	
	"Why did you like this work of art?" "Tell us about the design--color, line, shape, texture." "Where do you see patterns?" "Was there something in this that was similar to designs in other slides we saw?"
Choose slides which you feel are good examples of particular styles of art. Emphasize the patterns in each:	
Architecture--Onion Domes	"Look at the shape of the dome. Why do you think they called it an 'onion dome'?" "Where do you see patterns on it?"
	"What materials comprise the dome?" "What kind of feelings do you experience when seeing such architecture?"
Icons	"What are icons?"
	"What kinds of materials were used to make the icons? Why did the Russians use such materials--precious jewels?

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	"How do you feel about this art form?"
Project painting by Vasily Surikov. (17th Century)	
	"What subject do you think is the basis of this painting?" "What is happening in this scene?" "What do you think the people are saying?" "Where are the patterns in this painting?" "What are they being used for?"
Show modern painting based upon icons.	
	"Do you see any similarities between the modern painting and the icons? Why are they similar--or different?" "Do you have a preference for one over the other? Why?"
Show painting from the movement of Futurism.	
	"What do you see in this painting?" "Where are the patterns?" "Do you <u>see</u> the movement in the painting? Can you <u>feel</u> the movement of the painting?"
Show painting from Rayonnism.	
	"Why do they call this movement Rayonnism?" "Do you see the rays of light being bounced off an object?" "Were the artists successful in their attempt to capture light?" "Can you see patterns here?"
Show representative painting of Unofficial Soviet Art--a painting by a Pop artist.	
	"Where are the patterns here?" "What do you think this painting is saying?" "What do you think the painting represents?" "What kind of feelings do you have about this painting?"
Show painting of Social Realism--or Official Soviet Art. (The accepted art form in Russia)	

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	"Why do they call this Social Realism'?" "Where do you see patterns here?" "How does this painting make you feel?"
Call attention to the music which was playing as the slides were being shown. Replay segments of the music if the student wishes.	"What kinds of patterns did you hear in the music?" "What part of the music was repeated and repeated?" "What were your feelings toward the music?" "Did you see any similarities between the art work and the music?"
Show the students examples of artwork created by students after a previous viewing of this lesson.	
Show felt compositions based upon the sketches. Display the felt pictures separately and also joined together as a collective design.	

EXPERIENCE

Ask the class to complete a sketch based upon their reactions to the slides and music.

Suggest the following directions to the students:

Emphasize pattern in the designs.

Sketch without much detail (since the completed composition will be executed in felt and yarn, media which does not lend itself well to minute detail).

Bring the completed design to class for the next session to be used as a guide for the felt composition.

- Gloria Alibani -

GRADE - EIGHTH

RUSSIAN ART II: Individual Felt Designs

OBJECTIVES

- At the end of this lesson the student will be able to:

  Complete a felt design based upon the Russian paintings viewed in the previous lesson.

  Create a design through use of pattern.

MATERIALS

- Various colored felt rectangles (approx. 5" x 10")
- Various colored yarn
- Scissors
- Elmer's glue
- A few completed felt designs to be used as guides
- Designs the students made at home to bring to class today

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Recall for the students the study of Russian art as presented in Lesson I, with particular emphasis on the use of pattern in the art work.	Ask the class to recall particular slides of Russian art in which the pattern was memorable. Discuss with them the various patterns that were remembered.	Ask the students to display their sketches which were prepared for class.
Display for the students samples of completed sketches and their felt counterparts--prepared in advance by the teacher.	Students will ask questions pertaining to the felt compositions.	
Arrange for the class the materials--felt, yarn, scissors, glue--that will be available to them for their felt designs.		When students seem to understand the way to interpret their drawings into a felt design, they may proceed to complete their compositions.
When the designs are completed, the teacher may introduce the idea of creating a group design by placing all the felt examples together to create one design.	Discuss students' reactions to the possibility of forming a group design.	If the students wish and time allows, the group design can be completed.

- Gloria Alibani -

GRADE - EIGHTH

RUSSIAN LIFE

OBJECTIVES

- At the end of this lesson the student will be able to:

  Discuss crisis situations of the Russian people during World War II.

  Improvise dramatically crisis scenes from Russian life during World War II that have strong beginnings, middles, and ends.

  Listen to music to stimulate the development of imaginative scenes based on Russian life.

EQUIPMENT

- Record player
- Edmund Scientific Color Wheel Projector or Overhead Projector
- Screen

MATERIALS

- MOPPET Kit

  Record: "Alexander Nevsky" by Prokofiev Czech Philharmonic Orchestra, Connoisseur Record Corp., 160 Passaic Ave., Kearny, New Jersey

  Edmund Scientific Color Wheel or colored transparencies that can be moved around

LESSON SCHEME

INPUT	INTERACTION
	Discuss with the students various aspects of Russian life that would have occurred during World War II. "What were some of the crisis situations or problems that people were confronted with in Russia during World War II?" Possible answers: starvation, survival, clothing, transportation, heat, death, fighting, etc.
Introduce the record, "Alexander Nevsky." Play the first section, side one, of the record, and project the Edmund Scientific Color Wheel or colored transparencies on the screen.	
Ask the students to listen to the music as representative of the mood and action that could occur depicting Russian life.	Possible discussion after the record and Color Wheel might include these comments: "I saw soldiers, freezing in the snow, trying to survive." "I imagined the children crying, searching for parents, etc."
Discuss the kinds of images that students formed from the experience of listening to the record and viewing projections.	Decide with the students to break into groups of five persons. Each group is given the task of developing an improvisation that has a strong beginning, middle, and end, with a crisis situation that depicts Russian life during World War II.

LESSON SCHEME (Continued)

EXPERIENCE

Groups of five develop and act out improvisations dealing with Russian life during World War II. After each improvisation, a critique with such questions as the following will be given by the entire class:

What was the most exciting moment in the scene?
What piece of action or dialogue convinced you that the scene and problem were typical of the period in history?
What was the specific crisis?
Do you agree with the way the crisis was solved?

Scenes that might possibly be presented by the group are these:

Groups of soldiers planning the recapture of Stalingrad.
Group of women and children seeking refuge in a church.
Russian soldiers capturing German soldiers.

- Anne Battle -

GRADE - EIGHTH

THE CITY

OBJECTIVES

. At the end of this lesson the student will be able to:

Listen to music and relate it to an urban environment.

Be aware of natural sounds of the city.

Perceive the city of New York as envisioned in filmstrip and song.

Compare two ideas of a city.

EQUIPMENT

. Carousel projector

. Filmstrip projector

. Super 8 mm projector

. Record player

. Screen

MATERIALS

. MOPPET Kit

Slides of city scenes

Filmstrip and record: "Gershwin, Rhapsody in Blue," EAV Music Appreciation Series, 9MA84

Super 8 mm teacher-made film of the city

MATERIALS (Con't.)

Record: "Livin' for the City" from album, Stevie Wonder Innervisions T-326VI

. Also:

Construction paper

Instant water colors

Copy of words to song, "Livin' for the City" (optional)

LESSON SCHEME

INPUT

Show filmstrip and slides of city.

Play music, "Rhapsody in Blue," by Gershwin.

Change slides and filmstrip at teacher's discretion.

Begin teacher-made film of city at end of filmstrip and slide series.

Leave on projection of super-8 film. Play the music, "Livin' for the City."

INTERACTION

Give class some information about "Rhapsody in Blue." (This may be obtained from filmstrip record information.)

Ask: "Did the music seem suitable for the slides and filmstrip?" (Various answers are possible since this is a subjective interpretation of the music.)

Answer: "It seemed like New York City of another time."

Ask: "Some of the filmstrip did picture New York in an earlier time. How did you know this?"

Answer: "Old cars, people's dress, etc."

LESSON SCHEME (Con't.)

INTERACTION (Con't.)

Say: "I will re-play the song, "Livin' for the City," by Stevie Wonder. Listen carefully to the words. "Do you get a stronger city picture than the Gershwin interpretation?"

(The teacher may wish to show the lyrics on a transparency or give copies of the song to the class.)

Answer: "Yes, the feelings are strong. The words say,....'This place is cruel, no place could be much colder. If we don't change, the world will soon be over.'"

"Listening to music with words is better than music without because it's easier to understand."

Ask: "What other things about the city does the song warn us about?"

Answer: "Air pollution."
"Not having a job."

Ask: "How would you compare New York City to the area where you live?"
Various answers are possible.

EXPERIENCE

Ask the class to express their visions of the city in line drawings.

Tell them they may include words of their city feelings in their drawings (like graffiti) or on the back of their pictures.

If some students cannot express the city in line drawings, then any other way is acceptable.

- Karen Young -

GRADE - EIGHTH

UNITED STATES - LESSON I

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify physical shapes of states by their outlines only.

Develop a sensitivity to shapes.

Develop a sense of design.

Become aware of shapes and construction.

EQUIPMENT

. Projection screen

. Slide projector

MATERIALS

. MOPPET Kit

Slides of U.S.

. Also:

Drawing paper

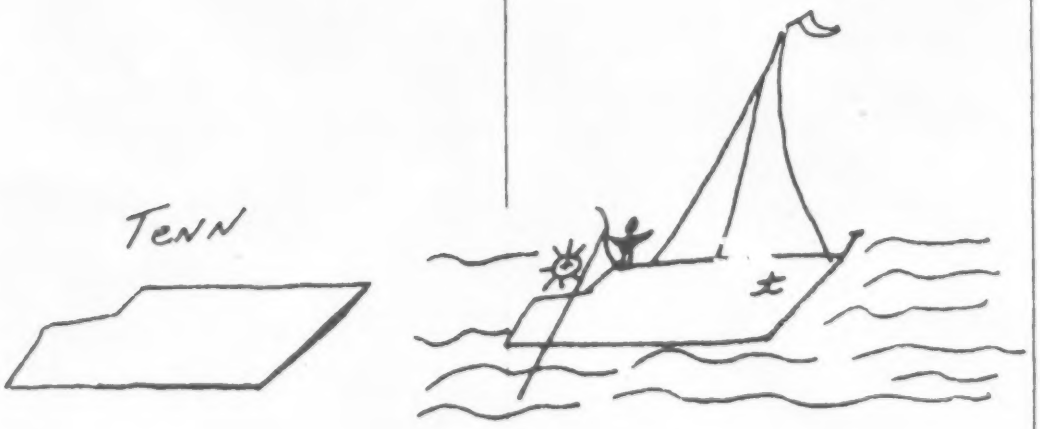
Crayons

Rulers

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
With students sitting in semi-circle so that all can see the screen, project shapes of states in the United States onto the screen.	Ask the students, in order, to guess what state is being represented by the shape on the screen. Allow all students to respond. Discuss the fact that the slides could be reversed, be placed right side up or upside down.	
Following the students' suggestions, change the position of the slides.		Ask the class to write down answers to slides being shown on the screen of the various states in various shapes and positions. Students can exchange papers and correct if they wish.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Once again project the slides, this time asking the students to think of shapes being seen in relation to other objects or pictures which they suggest.	Example: 	Ask the students to create several objects on paper, using the shapes of the states as a basis. Each should choose 2 or 3 state outlines, making the outlines darker than the rest of the picture.

- Ted Tylicki -
Colonia Junior High

GRADE - EIGHTH

UNITED STATES - LESSON II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Develop a sense of creativity and design.

  Contemplate use of state sizes for construction of a collage.

  Achieve a collage in the shape of the United States, using newspaper articles, pictures in magazines, or other materials.

MATERIALS

- United States map
- State road maps
- Old newspapers and/or magazines
- Poster paper and construction paper
- Compasses and protractors
- Glue
- Scissors
- Pencils
- Tape

LESSON SCHEME

INPUT

Review with students material discussed in Lesson I. Remind the students that each state in the United States has a certain specific shape and the same is true of the country as a whole.

Display for study the large map of the United States and distribute smaller maps among students.

INTERACTION

Propose for the students' reaction the following project:
In groups of three or four, students would discuss and decide upon a collage, made with newspapers and magazines.
This collage should, in its final form, resemble the country as closely as possible and each state should be clearly and visibly marked.

EXPERIENCE

After the students have chosen a procedure for their small group, they will proceed to accumulate their materials and form their collages.

One group may volunteer to help the teacher with a similar collage for the bulletin board.

This entire procedure may take 2 or 3 sessions.

- Ted Tylicki -
Colonia Junior High